

SEVEN DAYS



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Guide inside!



VERMONT'S INDEPENDENT VOICE OCTOBER 19-26, 2016 VOL. 22 NO. 06 SEVENDAYS.VT.COM



GAMING ASSAULT

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Champlain tackles sexual violence



ALTERED STATE

PAGE 34


Virtual reality gaggles the mind



BOMBS AWAY

PAGE 40

Getting a feel for the F-35

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WEEK IN REVIEW

OCTOBER 11-16, 2004

emoji
that



MAINTENANCE LABORING

The ferry between
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the season because
of low water level
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ISSUES TO RESOLVE

Someone paid us about \$1 million at auction for Cedar Island in Louisiana. That's small. The sale is originally listed at \$1 million.

\$1.6 million

That's how much the University of Vermont Medical Center spent on local food in 2002. A new UVM study traces that money's economic impact in the community.



TOP FIVE

HEAT STROKE IS COMMON IN HOT WEATHER

3. **"Suspect in 'Wine-Drunk Driver Crash' Killed Five Teenage Girls Charged?"** by Alicia France. A 37-year-old white male charged with killing five teenagers in one Georgian night club stands in prison cell.
4. **"Seven Georgian Teenagers Killed Going to Five Deaths of Murder?"** by Alicia France. Police found seven Georgian teens in the same way near their car in a parking lot of the killed Five Road. Seven teenagers living in the same town in Georgia.
5. **"Suspected 'Wine-Drunk Driver Arrested, Remains Hospitalized'"** by Alicia France. A 37-year-old white male charged with killing five teenagers in one Georgian night club stands in prison cell.
6. **"Nine Prisoners, One Woman in Carving Is Reported"** by Alicia France. A 37-year-old white male charged with killing five teenagers in one Georgian night club stands in prison cell.
7. **"Tamp Bay Woman's Sonator Is Not Losing Control, Losing It"** by Alicia France. A 37-year-old white male charged with killing five teenagers in one Georgian night club stands in prison cell.



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CONTACT THE APPROPRIATE AGENCY

ASLEEP AT THE STEAM

Two security forces, 157-law, including that police in their own law enforcement, or in the case of the United States, police say they followed a trail of discarded cash and a car in the Vermont Technical College down parking lot in the dorms (the floor level) - it's where they found David Pay. A 33-year-old male on top of one of the stolen cars. Pay was cited for unlawful possession, unlawful possession and public intoxication. Nearly minutes later Pay was back in police custody. This time for allegedly ripping the security doors off three buildings at the United States and attempting to return the stolen vehicles. When an employee, named David, found a car, he called police who were made off with the computer. Pay refused to show them, including all prior convictions, was arrested nearby and had had his car back in custody.

FAKIN' BACON

[illegible]

FLARE FOR THE DRAMATIC

However, before you start to call the Vermont State Police bomb squad whenever they need to get rid of "supernatural" items," a Chittenden Solid Waste District spokeswoman cautions, as well as the state Dept. of Natural Resources, simply throw away the 4-day first-aid kit, the South Burlington facility. "It charges three up the bomb squad's doorbell for us, where we also include a pair of bomb-sniffing canines and unarmored robots, to focus on the 25-to-50 cell-garage-pair you get for improvised explosives, illegal fireworks and clandestine meth labs."



**PURED
PLATTER**
a sampler of
critique & commentary
COMPILED BY JESSICA HARRIS

Vermonters have an equitable and representative seat at the table

Olga Sobko
FARLEE

I would like to thank all of the trapping opponents for clarifying one point: The reason that we need opposing conservationists on the board is that they understand the issues. If you read the comments opposed to the makeup of the board, you will note that nowhere did they discuss actual wildlife management issues. They engaged in a great deal of hyperbole and respectability but never mention the issues generated by excessive populations of any animal: Habitat degradation, increased disease transmission, negative population impacts on other species and starvation due to excessive competition are all real issues which have been observed by scientists to occur in the absence of active management such as hunting and trapping.

One opponent states that they will no longer support the necessary wildlife fund. So you will penalize someone species because you are mad that their profits are managed? Statements like these clarify that the concern is for the species, not the health and welfare of our wild populations.

Mike Coway
WILLIAMSTOWN

Coway is conservation director for the Vermont Trappers Association.

I attended the September 21 Fish & Wildlife Board meeting and was intended to witness the members attempt to vote down the recommendations of their own wildlife biologist and ignore facts regarding that they deny the trapping petition under consideration. Vermont's wildlife does not belong exclusively to consumptive users, but because I do not hunt or trap, I am not allowed to have a voice in how public lands are managed. The discussion surrounding the issue of trapping should be about ethical and responsible conservation of public resources. Trapping is inherently indiscriminate, a fact that should negate its effectiveness as a management tool.

We exist in the 21st century, not the 19th. Science is rapidly providing a wealth of information on wildlife biology and our behavior. Unlike our ancestors, we confront the daunting and challenging effects of climate change. The protection and support of plant and animal species and biodiversity must be a priority for any conservation agency in today's world. The Fish & Wildlife Department's current promotion of swatons, indiscriminate and reckless

killing of wildlife by trappers is immoral, irresponsible and ecologically dangerous.

Jennifer Lovett
STANFORD

It's revealing that Fish & Wildlife board chair Kevin Lawrence reduces attitudes toward trapping and hunting to "he" or "she." That defensiveness captures the board's inability to interact with the wider public. Some oppose all hunting and trapping, but there are Vermonters who oppose trapping, not hunting. Or they oppose the all-you-can-trap-as-much-as-you-own-a-cannibal, but not regulated deer seasons. (Why can't canine season be regulated?) Others are fine with hunting to obtain food.

The motives behind hunting and trapping are varied, too: food on the table, getting out in nature or making a profit. A few have darker motives (see Pachelnik). Among like Patrick Berry refuting his woodland campers, are driven by fast food missions.

To be clear—hunting and trapping are about human needs. Current knowledge of animals goes well beyond their game characteristics.

The article references the need for hunting and trapping experience in board members. Actually, the experience that's most vital now for wildlife management is science-based and grounded in data expertise. That experience doesn't land on the board, because such people are shot out unless they are going-to-trappers or hunters. That expertise exists in the department and should be engaged, and board members recruited who actually understand its value. If the board isn't open to a changing society, it deserves to become the department's dead end.

Jim Witke
SHELBURNE

So we should select board members who are, for the most part, 100 percent against the activity that the board votes on? This doesn't make sense to me

Jason Knapp
RANDOLPH

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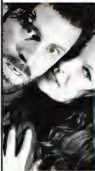


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RUN STUFF

Marigolds: deep
microscopic
the dramatic explains it all
in the
vibe: mental
this nation's world
red: real
stop this from
radio: first time now
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kitchens
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legals
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REGINALD TAYLOR
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BY: DAVID LANE



VIDEO SERIES



Undertheberry



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7



TUESDAY
23

HAPPY TRAILS

Enchanted by photos in glossy travel magazines, **Kate Winslet** *Whately* knows she wanted to be a hiker. No longer content to put off her outdoor adventures until she lost weight, she hit the trails, eventually conquering Mount Kilimanjaro—three times. * is motivational speaker covers her book, *Gorge: My Journey Up Kilimanjaro at 300 Pounds*, at Saint Michael's College and Fletcher Free Library.

SEE CALENDAR LISTING ON PAGE 85

2

SATURDAY 22 Homecoming Concert

Berlins Chamber

is celebrates season-opening performance at the University of Vermont. Special Fall will be a homecoming of sorts. Founder and dancer

director Michael Hopkins picks up the baton once more as guest conductor to celebrate the ensemble's 12th anniversary. Debut musicians: Sophie Hopkins lead in works by Carl Philipp Emanuel Bach, Ralph Vaughan Williams, Georg Philipp Telemann and Felix Mendelssohn.

SEE CALENDAR LISTING ON PAGE 81

3

FRIDAY 23

One-Man Band

Choreographer **Orange Julius** has a firm handle on catchy hooks and danceable beats and with collaborators Ben Rosen and Ray Muz, it's no wonder * is a native Vermont born. Julius' *Orange Julius*, brings the dance floor full with youth- and sample-heavy songs at *Orange Julius* has plans, Object, at the Tap Room at Switchback Brewing.

SEE STORY ON PAGE 72

4

FRIDAY 23-SUNDAY 23

Perfectly Marvelous

Audience members at Woodstock Town Hall * will be transported to Milwaukee's *Barney* and the secret world of the *Elvis* Club during *Perfectly Marvelous*. Based on *Sam Mendes* and *Bob Marshall's* 1998 version this 11-hour musical touches on themes of politics, corruption and underground culture amid iconic songs such as "Thriller" and "Mean Streets."

SEE CALENDAR LISTING ON PAGE 82

5

SUNDAY 23

Choreography for a Cause

* is a universal language of dance under a community members during *Reel and Roll for Humanity*. * is a high-energy celebration of Middle Eastern culture with solo and group performances to showcase a wide range of bellydance styles and to support humanitarian efforts. Donations benefit the Vermont Refugee Resettlement Program and AMAR Foundation's *Empowering Women* fund to aid women and girls who have fled ISIS captivity.

SEE CALENDAR LISTING ON PAGE 82

6

WEDNESDAY 26

A Hungry Mind

"Why hunger despite an abundance of food?" * is a question the *Orange Julius* behind *Frances Moore Lappe* and *Joseph Collins* 2010 book *When We Hungry* 10 weeks. Lappe's digital information on the interlinkages of food democracy and hunger during best-selling author's *When We Hungry* talk at Middlebury College.

SEE CALENDAR LISTING ON PAGE 82

7

ONGOING

Set in Stone

After traveling into the quiet town of Carmo, Italy during his boyhood, master sculptor *Giuseppe Cocchiarelli* has carved his niche in the Green Mountain State. For most of his career the stone-mason has created fictional characters: biblical figures and other figures of myth and legend. *Cocchiarelli's* sculptures sketches and models in art were at Studio Plastic Arts.

SEE STORY ON PAGE 72

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Road Warriors

In the 2006 presidential election, (then-senator **JOHN EDWARDS**) famously said of former New York City mayor **AUSTRIN KENNEDY**: "There's only three things he's known in a sentence: a noun, a verb and 9/11."

The same could be said about Democratic nominee **JEFF BARTLEY** and Tropical Storm Irene in Vermont's 2006 gubernatorial election. The Waterbury resident and former transportation secretary can barely make it through a debate answer or a television advertisement without mentioning her role as Gov. **PETER DUMAIS**'s Irene recovery officer.

"She Minister helped lead the rebuilding, with hundreds of miles of road repaired and thousands of homes insured," says the senator in one typical ad of hers.

Minister's mantra has clearly gotten under the skin of top Vermont Republicans, who claim she's taking credit for the work of one of their own: former Douglas administration official **HEATH UNDERHILL**. They note that Underhill topped Landerhill to lead the state's initial response to the August 2003 storm — and that he served as recovery officer for four months before Minister took over that December.

In a press release earlier this month, Vermont Republican Party executive director **JOY BARRETT** accused Minister of "trying to take credit for the state's recovery and 'mislead Vermonters into thinking she rebuilt and repaired Vermont's roads.'" Dismissing her as a "misleading barometer," he questioned her reported assertion that, during her time as deputy secretary and then secretary of the Agency of Transportation, she balanced the agency's \$400-million budget.

"Minister and her associates have exhibited a Shermans-like pattern of embellishment that needs to be addressed," Bartley wrote. "If Minister is so sincerely willing to exaggerate her role in Irene recovery for political gain, what else is she exaggerating?"

It's not clear that Bartley made the wisest move. There's a reason the heavily scripted Minister nose-drops before every chance she gets. It probably feels better than anything else she's got. Unless he had some sort of proof that Minister was inflating her résumé, Bartley risked pushing the debate into her preferred terrain.

That proved to be the case when an unimpeachable voice spoke up last

week to defend Minister's credentials: her former boss at AOT, **SHARON SEARLES**. Though he served as secretary to both the Davis and Shumlin administrations, Searles is no partisan player.

"I admit that I may have voted for more Democrats than Republicans over the years, but I don't have a label," he says. "And I vote here's close to both Minister and her Republican rival, Lt. Gov. **PHIL SCOTT**, and had hoped to stay clear of the race."

"But I don't want judgments to be made by voters on the basis of something [that isn't accurate]," he says. "Questioning that went over the line for me."

So last week, Searles released an op-ed saying he was "personally of-

IF MINTER IS SO BRAZENLY WILLING TO EXAGGERATE HER ROLE IN IRENE RECOVERY FOR POLITICAL GAIN, WHAT ELSE IS SHE EXAGGERATING?

JEFF BARTLEY

fended that anyone would question [Minister's] contribution for partisan political gain." He explained that, during the first four months after Irene, she played an "essential" role as deputy secretary in getting 500 miles of highway reopened and 300 bridges reconstructed.

Minister, Searles said, "worked as hard and as effectively as anyone on the team."

Others who were directly involved at the time back his account.

"She played a key role in the recovery efforts after Irene, and I think that's beyond dispute," says Vermont State Colleges chancellor **JOHN SHAWMUR**, who was serving as Shumlin's administration secretary when the storm hit.

Eve Landerhill, who has endorsed and contributed to Scott's campaign, corroborates Minister's story. During his four months as chief recovery officer, he says, "Sue was the person I primarily worked with on transportation recovery."

Debating who did more or less to help the state through its crisis misses the mark, Landerhill argues.

"There was nobody I worked with who wasn't giving a 100 percent effort — including the lieutenant governor and Sue," he says. "It wasn't political, and it wasn't about taking credit. It was about how quickly we could rebuild."

That Bartley and the GOP apparently would question Minister's credentials isn't shocking. That's what political parties do. But what is surprising is that Scott would pile on. According to his campaign coordinator, **WENDY WILSON**, Minister "has been given a total pass for exaggerating her résumé."

"Frankly, what we hear from the Agency of Transportation employees who were there during that time is that they all collectively roll their eyes whenever Sue suggests she was principally responsible for any part of the actual recovery," Wilson says.

Scott's staffer also shares Bartley's impression that Minister was "a mid-level bureaucrat for years with no managerial responsibility."

Minister herself takes umbrage with that claim. While it's true that she served as secretary for just eight months — after Searles retired and before she stepped down to run for governor — Minister says she was actually more involved in the budgeting process in her prior role as deputy secretary.

"This was a collaborative process that needed leadership," she says.

Searles echoes the point, saying that he has always viewed the agency's top roles as "more like a job than."

"She did a lot of tough work on budget development," he says.

Either way, denigrating Minister as a "mid-level bureaucrat" is about as smart as shifting the debate to Irene. After all, anyone who understands Vermont state government knows that even a deputy secretary has a lot more responsibility than a part-time lieutenant governor.

All Players Waver

Sometime next week, state legislators are poised to make the most consequential decision in years about Vermont's health care system. And, chances are, you don't know the first thing about it.

The choice before the Green Mountain Care Board is whether the state should sign an agreement with the federal government to move from a fee-for-service health care delivery model to one that reimburses providers for positive health

outcomes. Proponents argue that such an "all-paper model" would not only slow the growth of health care spending but actually make Vermonters healthier.

The proposal, which has been in the works for years, took on new urgency last month when Shumlin reached a provisional agreement with U.S. Secretary of Health and Human Services **HHS** **MAHOMED**. The governor announced the deal September 28 and said he wanted the GMCB to vote on it within three weeks, after a series of public hearings.

What was the rush? The same thing that pushed the state and the feds to a deal in the first place: the electoral calendar. With both Shumlin and President **BARACK OBAMA** leaving office in January, the respective administrations knew their time was running out.

"They agreed they couldn't sign it after the election," GMCB chair **AL GORRELLO** says. "So what I've told the governor is, I'm going to try to get us up or down vote before the election."

Ironically, the very thing that's expediting the process has dampened the debate. With an election looming, Vermont voters, politicians, policy makers and reporters have been focused on other matters — from the state's gubernatorial race to the national nightmare of a presidential campaign. The all-paper waiver hasn't exactly jumped to the top of the pile.

That's not the worst news in the world to those hoping to make it happen.

"I'm desperately trying not to politicize this," Gorbelle says, adding, "I recognize it's already been politicized."

Indeed, not long after Shumlin announced the provisional deal, Lt. Gov. Scott called for more public meetings to discuss it, saying that it was "disrespectful" that none had been scheduled for southern Vermont. The board added more meetings and delayed its vote, but the Republican gubernatorial nominee still doesn't sound convinced.

"Phil believes that Vermonters have not been provided enough information to make a decision," Scott spokesman **STEVEN LAMON** says. "Perhaps a few people at the GMCB or in the Shumlin administration know all the details, but those details are not being communicated if they exist."

While the all-paper model has "legitimate potential," Lamon says, "The details and process are important, because Gov. Shumlin's track record with health care reform is incredibly poor."

Republicans aren't the only ones who hold that view. Rep. **CHRIS PEARSON** (P-Barreton), the vice chair of the House Health Care Committee and a candidate for state Senate, says Shumlin faces a pervasive "lack of trust" over his struggles to implement Vermont Health Connect and his abandonment of single-payer health care.

"Any innovation involves a level of trust, so I think that presents a real challenge for the state — and particularly for the Shumlin administration," Pearson says. "My own sense is, there's a tremendous amount of potential, but it also could go horribly wrong."

LAMON HILL, Shumlin's chief of health care reform, says he understands the skepticism but isn't concerned. After the vote, he argues, all the players will

have plenty of time to work out the details — and the state can pull out of the contract at any time, with 180 days' notice.

"This is completely different than a large IT project on an absurd schedule," he says, referring to Vermont Health Connect. "That was truly set up for terrible pain."

So far, those most affected by the proposal — namely the medical community — appear largely on board with it. The Vermont Medical Society, which represents the state's doctors, and most hospitals and health insurers have sent letters of support.

Minor, meanwhile, sees the plan as "a promising approach" to cut costs, according to spokeswoman **ALLISON BOW**.

"As governors, we will have the ability to end the agreement if it is not in the best interest of Vermonters," Bow says, adding that Minor's been discussing it with governors around the state. "She will continue to assess details and, as governor, will move forward in a transparent, consensus-based manner."

While Gorbelle says he hopes his board will be ready to vote next week, he doesn't want to rush it.

"I've told the governor and his staff that we'll vote when I think it's the right time to vote," he says. "I'm not being obstinate, but I'm not going to be pushed, either."

Media Notes

In a last-ditch effort to stave off bankruptcy, the former owners of the *Barford Herald* and the *Acme-Messenger Times Argus* ceased daily publication in July and moved to a four-day-a-week schedule. Ever since, the papers have distributed print editions

only on Thursdays, Fridays, Saturdays and Sundays.

Now the new owners, **MASS** **ANDREW** of Maine and **OWEN** **OWEN** of New Hampshire, are looking to bring back at least one day of print. Editor-in-chief **KEVIN** **WYTHAM**, whose family sold the papers to Brewer and Harris last month, announced Sunday that, after next month's election, the *Herald* and the *TA* would start publishing on a Thursday-through-Sunday schedule. It will scrap the papers' Sunday edition and replace it with a single "weekender" edition.

"This is one of many steps that will continue the course of these newspapers back from the brink of insolvency," wrote Mitchell, who reasons at the helm even though his family no longer owns the papers.

"There have been a number of very successful 'weekender' publications," Harris explains, citing the *Wall Street Journal's* and the *St. Albans Messenger's* Saturday editions. "That's really the sort of direction we would be going in."

According to Harris, he and Brewer may get return to print on Mondays — but not immediately.

"Ideally, we'd like to be out more days than even five," he says. "How many more than that is a good question, but we do want to come up with a frequency that best serves the community, and we really are not there just yet."

INFO

Letters to Paul: Wednesday at 8 A.M.

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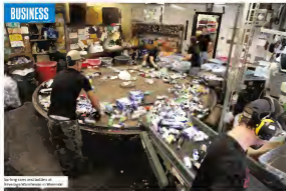
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No Return: Loss of a Burlington Redemption Center Complicates 'Canner' Lives

BY ALICIA FRIESE



Sorting cans and bottles at
Reverence Center in Wisconsin.

Not long after *dashenk* on October 11, an elderly Black woman wearing a black hoodie and rubber gloves walked briskly along Lefebvre Street, pushing a dolly-like cart. The temperature hovered just above freezing, and the streets of Burlington's Old North End were nearly deserted. She passed at a carboxide blue recycling bin, rummaged through its contents, tossed one tell-tell beer can into her cart and headed down the street to the next bin.

The woman, who declined to give her name, is one of a loose brigade of "canners" who make a living or supplement their income by processing redeemable bottles and cans. She filled her cart with beer cans, then headed back to the Old North End's only redemption center, where she exchanged her haul for cash — until last month, when the Burlington Redeption Center & Bottle Redemption closed after 30 years in operation.

Neighbors likely won't miss the cacophony of clinking bottles as the state's streets. But for people who make their living one five-cent can at a time, the closing was akin to losing the only bank within

walking distance — the one that cashed their paychecks.

How are canners coping? Through a translator, the Black woman explained that she has downgraded to a smaller cart and her children now drive her to the next closest redemption center, two miles and 60 minutes away in Wisconsin.

She knows two people who stopped collecting "because they didn't have access." Wisconsin is one of 10 states with a "bottle bill" that requires customers to pay a deposit on bottles and cans containing carbonated and malt beverages, meant to be returned. The law led to the creation of redemption centers, where people could return their deposits — for cash. In 1978, five years after the bottle bill was passed, Richard and George Hammond opened theirs on a triangle of land where North Union Street meets North Wisconsin Avenue.

Burlington made recycling mandatory in 1992 and rolled out a curbside pickup program the following year. Residents began using curbside bins, and most, for convenience's sake, threw in redeemable containers as well, making it easy for people to collect discarded cans. They inverse the streets in the evening or shortly after dawn

in advance of the city's recycling trucks, rifling through bins, often while toting groovy-dealing bins. Redeemed liquor bottles are worth 15 cents; carbonated beverage containers fetch five.

Centrally located in one of the state's most diverse neighborhoods, Burlington

**WHAT ROUTINELY WOULD
AMOUNT TO SEVERAL BLOCKS
WILL NOW BE THREE TO FIVE
MILES ROUND-TRIP BY FOOT.**

MARISA HINES

Reverence Center & Bottle Redemption attracted plenty of business. After the Hammonds paid collectors, they'd sell the material back to the manufacturer or a third-party processor. A 2007 survey commissioned by the state Agency of Natural Resources found that redemption centers processed a range of \$500 to \$75,000 containers per month. The revenue they received from returning the material to the

manufacturer at a third-party ranged from \$300 to \$32,000 per month.

When Robert Hammond took over for Richard and George in 1998, his wife, Jessica, recalled, people used to stand in line for hours to turn in their cans for cash. Their rules included: longtime Vermonters and New Americans, teens and elderly people.

Street thugs spoke to five-city centers for that story, mostly older women with limited English. All were reluctant to give their names, either because they didn't want to embarrass their families or feared being taxed on the income.

One Burlington resident said he's been collecting for 60 years. He does it to supplement his income, but he said others rely on the money to survive.

"We sell three cents' worth," said Robert, who said he's seen people bring in 2,000 worth of cans in a day — 2,000 cans and bottles.

Jessica said that closing the business has been "horrifying," but after more than 30 years, they were ready for a change. Robert has already found a full-time trash job.

Redstone, a real estate and development company, is buying the property and also plans to reconstruct the redemption center. "Our goal is to repurpose the existing building" and managing partner Rick Hinkley. "It's a building that five generations of industry have looked for commercial tenants, a local architect has expressed interest in opening an office there," he said.

That won't help another Black woman — this one is a little less tall — on nearby Interstate Avenue. On a recent Tuesday, her shopping cart was overflowing with extra garbage bags slung over the cart. Since the Hammonds' place closed, her son has been driving her back to Wisconsin's Beverage Warehouse, which has a redemption center out back. A five-minute away, another New American canner wearing a conical straw hat said she also relies on her son to drive her bottle bounty to the Green City.

Not everyone has enormous lines. A white woman in her 60s said she now pays someone to drive her to the equivalent of 200 bottles — to turn her haul from Johnson Street in a New North End redemption center. She uses the extra cash to buy diapers and food for her grandchildren. "Right now, we're collecting for Christmas," she added. She will also become several other people in the crowded building for cans after the redemption center on North Wisconsin Avenue closed.

A Lilliputian woman wearing a green jacket and a headscarf explained to broken English that the new walls to Wamsutter — a 4.6-mile round-trip from where she stood on Archibald Street.

The lines are getting longer, and "we have a lot more visitors," confirmed Derrick Golinetti, who runs the customer window at the drive-through redemption center behind Beverage Warehouse. Inside, two men wearing scarves and protective eyewear guided cars off an enormous windowless bay door and toward those who have, apparently by accident, discovered that one New American now has been coming with a \$60 bill — several times a day.

Options are limited for visitors who can't get out of downtown Burlington. Pearl Street Beverage accepts only \$3 worth of containers at a time. Most grocery stores have reverse vending machines

concern. "I'm thinking of the other people who don't have the strength and health," he said, noting that some are elderly and disabled.

Wade Hines is also concerned that visitors who can't make the trek could lose their livelihood. Hines is the director of the Just Urban Ministry Project, a low-income advocacy organization that runs its container to a 300,000 request made by a longtime Quaker City car collector named Nathan Johnson.

"For people who are economically oppressed, one of the biggest challenges is transportation," Hines said. For those traveling to redemption centers without cars, "what routinely would amount to several blocks will now be three to five miles round-trip by foot." Water will make the trip more onerous, he added.

Hines also noted that Burlington visitors have run into another obstacle: The

The line at the redemption center at Warehouse Beverage Warehouse



that process cars and bottles, but there aren't any in the old North End.

A little more than two miles away, the New North End has two redemption centers, one on either side of North Avenue. Employees at Beverages R Us, located in the Ethna Allen Shopping Center, and Spring Discount Beverage, directly across the street, report modest success as customers, some of whom are walking from the Old North End.

One of them will likely be "Bordman," the business name known in Burlington for pushing an elaborately adorned shopping cart. It's been "recycling," as he calls it, for about 30 years, and his pride of his bottle-picking prowess: "I know the tricks and skills right better," said Bordman. But whether it's to Wamsutter or North Burlington, his next trip to redeem them will be a long haul. "I don't have no choice. I have to do it," he said. Ideally, he could increase his trips by setting up bill around a large collection of cans, but that's no more for them inside his jacked-up apartment. If he leaves them outside, they get stolen, he said.

"It's terrible," said Bordman, but he's more worried about the plight of other

city recently installed downtown recycling bins with locked lids.

And a more substantial threat looms for both centers and redemption centers. As Robin Blumhardt put it, "They've been trying to do away with the bottle bill ever since they started it." Members of the beverage industry have never been big fans, and changes in recycling practices have bolstered the case that it's too costly.

The state has made recycling mandatory and adopted a "single stream" system so that all materials can be sent to a single processing location. Critics say maintaining a parallel system for bottles and cans is redundant. Environmental groups such as the Vermont Public Interest Research Group defend the bottle bill, pointing out that roughly twice as many recyclable bottles and cans get returned as materials that are simply recyclable.

Consumers don't feature prominently in this debate, but if the bottle bill is abolished, they would be collected cheaply. "We wouldn't have our network," said the grandmother collecting for Christmas presents. And, she added, "This place would be a dump." ☐

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*July 2015, U.S. Department of Veterans Affairs

On Campuses, Vermont Candidates Pitch Locavore Politics

BY TERRI HALLENBECK

Carolyn van Arsdale lived a dilemma. Should she vote back home in Connecticut via absentee ballot? Or should the University of Vermont freshman register in the new home she is eager to embrace?

"I haven't really lived here yet. However, I see this place as my home," the Westport, Conn., political science major said.

At a meeting of the UVM College Democrats earlier this month, van Arsdale was one of 60 students who heard a strong pitch from Jim Dandaneau, the state party's political director, to make Vermont their political home before Election Day.

"We need your help," he told them. In the governor's race, "UVM could be the deciding factor."

Political parties can often count on strong interest from students in a presidential election year. But this year, neither Hillary Clinton nor Donald Trump is generating much enthusiasm. Worried that students might slip voting altogether, both parties are hoping to persuade them to turn their attention to state races.

David Zacherman, the Progressive/Democratic candidate for lieutenant governor, and David Goodman, lieutenant of Democratic gubernatorial candidate Sue Mitchell, joined Dandaneau to rally young Democrats.

Zacherman, a 1995 UVM graduate, told the students how he was once in their shoes, inspired by then-congressman Bernard Sanders, the Massachusetts native ran for the state House in 1994, knocking on scores of doors and registering 1,400 students to vote. He lost by just 88 votes, he said, before winning a seat two years later.

"These votes can make the difference," Zacherman asserted.

"This is a competitive race," Goodman told the group. Mitchell would be just the second female governor in Vermont's 225-year history, he emphasized. "I would encourage you to be part of making some history here."

Indeed, UVM's 11,000 undergrads represent a powerfully important page in a political playbook, particularly for Democrats. Mitchell is in what many expect will be a close race against Republican Lt. Gov. Phil Scott for the



First hour of Monday College

open governor's seat. If a sizable share of the mostly liberal student body votes in the Vermont election, it could tip the scale.

That's why, on a Monday evening at the height of the campaign, Goodman, Zacherman and Dandaneau managed to squeeze in a meeting with 15 students.

The 2010 open-seat governor's

"They were significantly over-grown," recalled Rep. Chris Pearson (D-Barre), the incumbent who lost his seat to Scott that year. He returned two years later to win back the second House seat in the same district.

In 2016, not UVM students make the difference for candidates such as Mitchell and Zacherman? "There's a huge ques-

tion hardly winning his reelection had. Douglas did the same in 2004, when Democratic presidential candidate John Kerry won Vermont.

"This is not a state where costals work," Nelson said.

Eight years ago, UVM students piled down Main Street to celebrate Obama's victory, recalled Phil Baruch, a Democratic state senator and UVM English professor whose course on postmodern American literature and culture opens the door to talking politics with students.

"I don't think they're jaded enough about Hillary to go out in the streets like they did for Obama, but I think they will vote against Trump," Baruch predicted. Students confirm their lingering love for Sanders, likewise sentiment for Clinton and dislike of Trump.

When Jesse Manabe, chair of the UVM College Republicans, asked members at a September 12 meeting if any of them wanted to volunteer to campaign for Trump in New Hampshire, not a single hand went up, according to the clean-cut writer from Connecticut.

STUDENTS CONFIRM THEIR LINGERING LOVE FOR SANDERS, LUKEWARM SENTIMENT FOR CLINTON AND DISLIKE OF TRUMP

election was decided by 2,600 votes, Dandaneau told the group. "There are more than 2,600 students here," he said of UVM.

The university's students have swung past elections. In 2008, their overwhelming turnout to vote for Barack Obama also helped sweep brand-new UVM grad Keshia Kue into the Vermont House representing the legislative district that includes the university.

tion mark there," said Pearson, who is running for state Senate this year. "It really depends on whether they show up."

History suggests a student voting surge won't be enough to catapult a gubernatorial candidate to victory, according to UVM political science professor Garrison Nelson.

In 2008, Obamaism wasn't strong enough to keep Republican Jim Douglas

"The GOP nominee's votes don't necessarily align with UVM Republicans," said Muschovi, who also serves as Student Government Association president. "He doesn't have the temperament to be president."

Who's Muschovi voting for? "Not Donald Trump," he insisted. "I could see myself voting for Hillary Clinton," he added, sounding almost surprised at his own words.

The group decided not to focus on national politics at all this year, he said. Instead, they're doing his the Dems last week college Republicans from UVM, Carleton University and Middlebury College met at Middlebury's Clark Art Center to fire their members up about local elections. Fear of the five GOP statewide

If campus Republicans are recruiting from their party's presidential candidate, student Democrats aren't necessarily unopposed toward them.

Van Arsdale reserved all her anger in the 2016 campaign for Sanders, volunteering for his campaign during his surprisingly strong but unsuccessful bid for the Democratic presidential nomination. "I was all in for him," she said. "I saw Sen. Sanders as my voice here. It's taken time to reconsider my options."

Now that Clinton is the Democratic nominee, she's decided the former secretary of state is the best option to continue Obama's progressive political path.

"I'm all for Hillary," the red-haired freshman said, then amended her statement. "I'm not volunteering for her campaign, however."



University of Vermont students Van Arsdale and others are staff at a voter registration table with Sanders Campaign for the Vermont Democratic Party.

candidate addressed the group of 25, along with former governor Douglas, a Middlebury alum and professor.

"You can make a lot more difference in one of these areas," said Muschovi, who is working on Republican gubernatorial candidate Scott's campaign. His goal, he said, is to persuade students that state government affects their lives more directly than the federal government.

That includes their employment prospects. Republicans, Muschovi argued, have a better plan to create jobs in Vermont.

"Our goal is to make this a place you want to stay," Randy Brock, the party's candidate for lieutenant governor, told the young Ra last week at Middlebury.

Muschovi said that while there's no question Democratic-voting students outnumber those who lean Republican at UVM, he still thinks his party's candidates can find supporters among students.

"If we do a good job of talking Pk's message ... we can win a lot of votes on campus," he said.

voting for the Green Party candidate could help Trump win.

The post-Sanders scenario is palpable on campus, said Francis Werleson, president of the UVM College Democrats. Sanders was so strongly favored there that many Clinton supporters are afraid to go public, she said.

As the Vermont senator was in the thick of his campaign last spring, more than 200 students swayed for a debate-watching party.

But the 15-student turnout at the October 3 UVM College Democrats meeting was typical of more recent times, she said.

Werleson, a senior political science major from Montpelier, said she's consciously trying to make sure her group is welcoming to all Democrats.

"We really are trying to get people who aren't Hillary people," she said. "If you're still not over Bernie, we still want you."

At her group's meeting, the party pushed those attending to get students

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It was the best of times. It was the worst of times. But really, classes were about to start, so... Claire introduced Leo that day. New kid. Kinda weird. Emily was into it.



A comic panel from *Make a Change* game.

vinyl cutouts, 3D printers, a sophisticated-looking sewing machine — for creating interactive media, games and mobile apps.

As they stretched out the plot and began designing the game, they wrestled with how to make it entertaining without trivializing the issue.

Crispel and her team chose not to utilize the content. The game opens with a trigger warning that alerts players to be prepared for vulgar language, sexual assault and emotional abuse.

The narrative is told through character panels, driven by students using *Photostory*. They're black and white, which gives them a documentary feel. Emily is the protagonist, and Leo, who is new to the school, starts pursuing her right away. Things get weird on their first date, when he starts treating her when she's using the restroom. Emily stops responding to Leo's advances but she's not interested.

At the end of the date scene, the player enters a mini-game called *Digital Defense*.

The goal is to connect icons, which represent homework and other tasks, into chains — or longer the chain, the more points. Distracting the player throughout Leo's lies, but irrelevant text messages keep popping up on the screen.

It's one of several ways in which *Make a Change* addresses the relationship between technology and harassment.

In another challenge within the game, the player determines whether or not Leo's behavior toward Emily qualifies as sexual harassment. Leo, who opted not to send this pop-up, barely avoids crossing that threshold.

During another side game, the player has to arrange the characters in an apartment in a way that satisfies them all. It's the solving a puzzle, but instead of pieces, there are college kids, with different desires.

Make a Change culminates with a rape. The crime is implied but not depicted, and it's unclear at first who the perpetrator is. "We need a little bit of a song upon technique in that you want to have a little bit of mystery," Crispel explained. But they were careful not to overdo it. "The goal isn't to shock," she said. "It's not like watching 'CSI'."

Informations about where to access support resources, what constitutes sexual harassment and why bystander intervention is important is woven throughout the game's main narrative and its mini-challenges.

Last spring, the Office of Student Life introduced *Make a Change* to students. Groups of them played together in their residence halls. Some loved the platform, others didn't engage at all, even to the teacher. Bachelor's section at residence hall, Lisa Hall, they offered it to freshmen

Game Changer? A College Combats Sexual Assault With Technology

BY ALICIA FRESSE

Leo has his eye on Emily, a pretty blond college sophomore. They're gone on one date, but he hasn't heard from her since, despite texting her repeatedly. When he mentions his predilection to Michael, his friend has a suggestion to get Emily's attention. Send her a challenge.

Leo, Emily and Michael are fictional characters in a new online game from Champlain College that addresses a tough subject: sexual assault and harassment.

Called *Make a Change*, it follows a group of sophomores from a dorm room to an awkward date to a house-fest party. Playing the handling game feels like watching a graphic novel, with teen challenges embedded in the narrative. Last spring, Champlain's Office of Student Life began using it to educate students about sexual misconduct — taking an unconventional approach to which became a pervasive issue on college campuses nationwide.

In recent years, student activists have criticized various schools for ignoring the problems of sexual assault. The Obama administration, too, has been prodding

colleges to do more. Much of the attention has been focused on how these institutions investigate and adjudicate sexual assault cases, but increasingly, people are also demanding more comprehensive college prevention programs.

Such initiatives, required under federal law, often follow a similar script. Freshman lectures to a lecture, read some material online, maybe watch a clip. Champlain College, a 2,000-student private school known for offering innovative majors such as digital forensics and game design, provides these kinds of activities, too. Its first-year attend a safety talk that addresses sexual assault, the college posts information in its residence halls, and it recently launched what it calls the Leo, Leo, Do Change to bring attention to the importance of bystander intervention.

Amanda Crispel, assistant dean for game development at Champlain College, wanted to do more. "The culture of students that we see in game development are primarily male, and we do have instances of sexual harassment," she said during an interview last week.

The gaming industry overall has a reputation for sexual assault misdeeds. Most notable: *Justice*, between Ed Quinn, Brian Wu and other high-profile female gamers in a 2014 episode known as *Gamegate*, during which photos of them online, distributing their personal information and making death threats against them.

Crispel and the became even more eager to address the issue after a student who had been raped — by someone not affiliated with the school — sought her counsel. When Crispel discussed her concerns with staff at the Office of Student Life, they had a suggestion: *Make a game about it*.

"Initially, I was terrified and said, 'No, that's crazy,'" Crispel recalled. "It's a really, really difficult topic to make a game about. I wasn't certain that we could make a game that was approachable and that would engage people but wouldn't be triggering."

But Crispel agreed to give it a try. It took three years to develop *Make a Change*, and a number of students and staff got in. They worked in Champlain's Knowledge Media Center, which is equipped with software and prototyping tools — laser and

ILLUSTRATION BY JESSICA K. HARRIS



DIGITAL DEFENSE



A screenshot that Make a Change

during the first week of school, when the risk of sexual assault is highest. It wasn't mandatory, but about 200 of them played. "I think that says a lot," she said.

According to Barabé, several students "have come forward to a campus assistance and said, 'After I played, it made me rethink my experience.' I had, and now I think I need to get in touch with some sort of support resource, because I'm questioning what happened."

I WAS LIKE, "THERE'S NO WAY A SCHOOL HANDED THIS PROPERLY." SO I PLAYED IT, AND IT WASN'T BAD.

TATIANA PRINCE

Champaign College shows that they don't consider the game a "cheerleader" or even a throwaway tool. After students play, staff lead a discussion about it. "I think Make a Change is an attempt to utilize that platform to start a really important conversation that some students won't potentially engage in otherwise. It creates this safe area where you can," Barabé said.

Duhon games come with another advantage: Because the experience is active, as opposed to passive, "you experience it in your brain in many ways like it's an actual event," Grisel said. As a result, the content is more likely to have a lasting impression.

Nikki Pitts, a senior studying game art, was one of several artists who drew the characters in Make a Change. She couldn't recall what kind of sexual-assault education she received as a freshman. It wasn't until playing Make a Change last year that she understood the range of support resources available to students. "I've been lucky enough that I haven't needed to look into those while I've been here, but I wouldn't have known anything other way," she said.

Pitts and collaborators could opt out of being listed in the credits at the end of Make a Change in case the game caused a backlash. She kept her name in and hasn't heard from any offended classmates.

On campus last Monday, anti-bullying and backpack-wearing students walked to and from class. Asked if they'd played the game, responses ranged from "What's Make a Change?" to "I think I saw some posters about it" to "I probably should."

One two of juniors — two female, one male — had played it. "People had been talking about it, and it sounded kind of sketchy. I was like, 'There's no way a school handled this properly,'" said Tatiana Prince, a digital forensics major who wore bright red lipstick and a black beanie. She continued, "So I played it, and it wasn't bad."

John Shinka, a computer science major who was looking for a computer to fix, said, and she is glad to see the college stepping up in sexual assault prevention efforts. "This game represents a really solid effort," but they all agreed it could be improved. "It wasn't that exciting," and Christian Penco, a computer science major who wore a hoodie and a baseball cap. "There were parts that were really easy to fix."

As a resident advisor, sophomore Olivia Lyons played Make a Change with a group of freshmen this fall. "I heard some people making fun of it," Lyons said. But she noticed that the game-design majors got into it. "He started a conversation," she said, noting that of the 20 people who played that day, 19 were male. Lyons said she thinks Make a Change has potential as a prevention tool, pointing out that "a lot of kids won't go listen to a speaker."

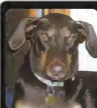
Grisel and her team are applying for a grant to study the efficacy of the game. With more students paying attention to sexual assault, they hope to convince Make a Change spreading to other campuses. But Champaign isn't releasing Make a Change to the public at this point — it's still in beta-testing on the school's student portal — and is unsure about future plans for the game.

In the meantime, Grisel wants to make it more reliable for a wider range of people, by adding protagonists who are cis, trans, gender, lesbian, bisexual and so on. Said Grisel, "This is a story about the human condition, not just about one particular sexual orientation or one gender."

Contact: elisa@seventeenthvt.com

INFO

Find out more about local gaming and other emergent media programs by visiting the Champaign College booth at the Vermont Tech Jam, October 27 and 28 at the Champaign-Wiley Convention in Essex Junction, champaign.edu



Wesley trembled in pain as his owner tried to release him from a steel-jawed leghold trap in Vermont.

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OBITUARIES

Jill Marie
(Mortimer)
Hartman

SF 4184NS, W506-2014

Jill Mink (Mortimer)
Hortimer loved weed mounds
and mounds with an energy
that drew out the best in
others. She was born in
Kalamazoo, Michigan, October
8, 1958, to Wendell Gibson
Mortimer and Evelyn Mink
(Clark) Mortimer of Putney.
She spent her childhood be-
tween Westfield, Mass., and
the family camp in Newfane.

Jill was blessed with a combination of intelligence and stubbornness that made her an excellent student, and it was nursing that appealed to her spirit. Already a member of her class's graduate list, as her class from Greenfield Community College with a nursing degree in 1983.

In 1978, Jill and her husband, Jim, moved their family to the St. Albans area. Both registered nurses, the young couple at the University of Vermont Medical Center where she spent the next 25 years caring for women and their newborns in the labor and delivery unit, "are the entrance to a close-knit community of genuinely wonderful doctors who take care of some of our closest friends & loved ones in the unit, the regularly scheduled medical and nursing students and midwives for her assistance on mothers being active during their labor."



she loved being outdoors with her family and friends even more. She liked, liked, liked to swim and liked to leave these activities kept her outside with loved ones. She was never happier than to casual walk in the woods.

will find a relentless appetite for self-improvement. It could be seen as the first ever more complicated clothing as declared that next time out she would ski a few more miles. However, when it came to others, she was not prescriptive. She and her husband John raised their four children through love, encouragement and freedom.

Jill saw people as complicated beings, and was temperamentally incapable of holding grudges, or of self-loathing when her mother, Evelyn, died in 2005; she realized she had threatened the threads of love and communication between her siblings.

In fall 2006, Jill wrote the difficult transition from caretaker to patient when she was diagnosed with ALS.¹ Throughout her illness she lived life to the fullest. She spent time with her two children,

black, watched the sunset from atop Mount Mansfield and did aerial maneuvers. She knew how to set big goals and, in the face of her illness, she declared that she would be the 'miracle baby' she wanted to deliver to the world.

While her body would not allow her to much that night, over the past year her spirit gave the readers and compassion that comes with the age she acquired to. And, everything she attempted, Jill Hentman did very well in film. Despite the challenges of her final year her mourning of her loss alone through the end of the year, she was able to find peace and kindness until her last day. Jill passed away in her St. Albans home on October 4, 2016, and her obituary was carried by all those who survive her. Her loving husband, John, her children, Matthew (Lincoln), Joyce and her husband Wayne of St. Albans, her nephews and his wife, Thomas King of Watlington and Dean Hentman and Carol Hentman, both of St. Albans, her three grandchildren, Cately, Joyce and Sierra Joyce, her nieces, Cheryl Mortimer

Steve (above), Jeffrey Mortimer and Alyson (above) Cox, her innumerable friends who supported her family over the past year, and her devoted dog, Ziggy.

To send a letter of sympathy please go to our guest book at the address on our page.



Dave "Big D" Fossella

1945-2016: WILTON
Our dearly beloved Dave
Foyette, 70 left upon
* visiting September
29 2016. He was born on
October 22, 1945, to Elise
and Frederick J. Foyette Sr.
— sixth child in a loving family
w/10.

Steve was a graduate of Rex Memorial High and the University of Vermont, which he followed with service in the United States Army like and his brother Fred owned and operated Hobbie Island Resort in Calhoun from 1932 to 1982.

He didn't have any "always," and made sure you thought he was doing it *your way*. With unforgettable charm and charm he made everyone smile and feel welcome. A better interior and sounding board could not be found. Persepolis

A more interesting life would be difficult to imagine, with occupations including the military, professional-culter golfer and coal miner, chef, artist,

investigator, expert, negotiator, business owner, stock market savvy, and computer technician, to name a few. An avid Dodgers, Giants and Celtics fan and a political enthusiast throughout his life.

Economist Shooting a supporter round in a newsroom clash-logged together using 30-year-old clothes and reminding us after each battle that we will be satisfied once he has his sewing. To place something a week out was impossible, but to describing your of the moment was expected. He said of himself was always present, very laugher come surely Robbing his friends, setting heads to be affordable and meeting on the story." and there no one being to bring out with a smile as and he always put others before him. He was a man who was involved in the National Socialist movement, personality and business.

He spent the first 20 years of his life clocking all his time to his "Government Kick" (page 1). Rebuilding and installing computers(S&T) for inner-city kids who could not afford them was just the beginning. He gives up everything, most importantly his time, to serve as mentor, tutor, protector, role model and father figure for those in need. His devotion to the families

became legendary and he, just, known affectionately as "Mr. Dave" throughout Vermont. Dave's return home to Vermont in July was a gift to all of us as we gathered together to help him on his final journey. There was much laughter, good food, and a lot of caring and love.

He thanks his siblings and their spouses: Thomas and Vince Witt, Kelly and Heather Baumann, Fred Reynolds and Susan Walker, Amy Tennant, Marilyn Larkin Kline Reynolds, Diane Reynolds, Linda Reynolds, Peter and Sandra Reynolds, Joy and Susan Reynolds and "adopted" sister Susan Shaw, as well as many adoring nephews, nieces, and loyal cousins.

"A family would like to thank the medical team at the University of Vermont Medical Center. And how can we thank the Allstate staff enough for the amazing cost of less than half the insurance they really loved it there, and that made his return home possible."

A private family celebration of his life was held on Tuesday, October 1, 2019.

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Sundae Month Game Collective Alters the Meaning of 'Play'

BY SADIE WILLIAMS

The candy-colored landscape and light electronic music belie the message that you, "a lonely spaceport astronaut," receive when you sign up to play "One day, you'll find your way off this onerous death trap of a planet."

Diaries of a Spaceport Janitor is not a happy video game.

SUNDAE MONTH, an artistic game-design collective composed of Champlain College students and graduates, recently released *Diaries*. It's a critique

of capitalism featuring a space-station janitor who, while stuck picking up trash, is constantly forced to mope, or rederelictly, their gender.

That theme can be traced to the game's principal creator, 22-year-old **JAMES SHASHA**, who identifies as genderqueer and nonbinary and professes the pronoun "they." Shasha is currently completing their degree in creative media at Champlain. Sundae Month's other two founding members and co-owners are 22-year-old **KEVIN JACOBSON**, who graduated with a degree in game design last year, and 23-year-old **ALEX WILK**, who's still a student.

Diaries isn't the young group's first game, but it's by far the most successful to date. Picked up by independent publisher tinyfield Games, it was released in September to an on the gaming platform Steam. Since then, *Diaries* has won the Bittersweet Academic Award for Best 3D Game and has been shown at the Montreal Independent Games Festival and other indie game events around the country.

A copy of *Diaries* was recently installed in the gallery at Champlain College with other games the collective has designed over the past three years. Those include *Ishtar's Percheron*, which unites the player to wander through a forest, and *Apophelios*, which involves catching different shapes in a rotating square.

Gallery curator **CHRIS THOMPSON** compares Sundae Month to an indie-punk band. "They're got that rock-and-roll attitude," he says, "but what they do is more like an art collective." The principal creators of Sundae Month draw on the skills of their close friends, usually fellow students, for each project. For *Diaries* alone, Shasha collaborated with 10 other artists on everything from visuals to music to art.

"Most people, they go study game making, then they work for a [highly interested] game company," Thompson says, "and they make feature maps of crates in a basement, and they do that for three years. And then they get to move up to doing feature maps of someone's backpack. This group is like, fuck that, we're doing our own game, we're doing it right now and we're going to do something that's really interesting to us."

Sundae Month's creations don't conform to expectations for a typical video game, Thompson notes. Take the



A Sundae Month collective member at Champlain College.

World to Burlington: The Vermont International Film Festival

BY SADIE WILLIAMS



From *The Map That Is My Heart* by Nora Jacobson.

ORLY YADIN smiles when she talks about movies. So does **ATTE JARVIS**, her right-hand man. The executive director and outreach coordinator, respectively, are two of the busiest bodies at the **VERMONT INTERNATIONAL FILM FESTIVAL** and at the organization's yearly festival. But even as they rush to prepare for the 10-day affair — which begins this Friday, October 21, in Burlington — Yadin and Jarvis speak about the selected films with more than a little reverence.

Perhaps that's because they and four more members of the programming committee spent almost eight months scouring the landscape of modern cinema for gems, and developed an affection for certain titles in the process. Many of the films they winnowed from that search focus on current issues, ranging from gender and sexuality to religious intolerance.

At this year's festival, Yadin says,

a few things will look different. She's particularly pleased that nearly half of the filmmakers represented are women — a drastic departure from Hollywood norms. Featuring *festivalsque* may also notice an increase in the number of fiction films, over documentaries, which have historically dominated VTIFF. And, last but not least, "I think it's the first time ever that we have chosen a Vermont film [for] the opening night," Yadin exclaims. "I'm very happy and proud about that."

That would be *The Fleeting Her* (2006), directed, written and produced by Norwich-based **NORA JACOBSON**. The fictional tale, filmed in New York and Vermont, chronicles one woman's conversation with herself about adopting a Korean daughter.

"I think international adoption is a very unique phenomenon," Jacobson reflects over the phone, "but only exists in what we call 'first-world countries,' where people have the [ability] to pay quite a bit of money to get children."

"Carious" may be a careful choice of words, but that carelessness also characterizes the film, in which one woman's

gender component of *Desires*. "Once every few days, the screen goes all fuzzy and [the] text becomes hard to read," Shusta explains, "and the game tells you [that] you need to gender shift. You do this by going to a link that literally tells gender for you to exit."

Some 25 genders are for sale, with names such as Scott Serrano and Starfield. "It's a lot of an analogy for how gender dysphoria can feel in real life, at least for me personally," Shusta says.

Adding to the list of perks, "*Desires* is anti-adventure," Rohr says, "because it's the exact opposite. It's the keep of disempowerment, and making you feel bad and powerless instead of picking up trash, and then leveling up and getting stronger, it's feeling more of a narrative where you're actually experiencing a system of poverty and you can't actually go anywhere."

There is no escape for the lowly audience.

Taunting users with the depressing



SHUSTA/ARTS

realities of the cycle of poverty might seem to run against a successful business model for the members of Sundae Month put art before commerce. In Rohr's mind, it's not just about catering to players' desire for fulfillment.

"We want to make art/games/experiences for people," he says. "And, personally, I want to create things that allow people to use the world differently. Perhaps make people ask questions they didn't have before."

INFO

See more games at sundae-month.com

search for answers seems intended to open a discussion about issues of ethnicity, heritage and privilege.

Finally, conversation occupies a significant portion of this festival. Yudin observes that this year's event will host more speakers than those of past years. One panelist is the former United States ambassador to Syria, Robert Ford, who now lives in Vermont. He'll introduce *A Syrian Love Story* (2015), which Yudin says is one of her favorite films of the season. It has on one key theme he sees emerging in this year's lineup, home.

"It's a very good example," she says, "because it deals with this [refugee] family who has to leave Syria [for France], but it's not the usual refugee story at all."

Rather than stay in relative safety, the woman in the doc returns to her homeland to continue protesting, leaving her husband and four children behind.

Powerful female figures like this pop up throughout the program. Four notable ones appear in the 2016 documentary *Political Animals*, which tells the story of openly gay female

legislators in California. One of them, former state senator Gordie Miglen, will be in attendance to present the film and facilitate a Q&A.

"Each and I love it," Yudin says of *Political Animals*, "but we were thinking, How are we going to tell this film? Because it's basically the story of several court cases, and you think, Oh, my God, how boring is that? But it's actually one of the most fascinating documentaries in the festival this year."

The list goes on — with 15 documentaries, 27 narratives and a selection of Lunchtime Shorts and family-friendly flicks, not to mention the 16 films in the "Vermont Filmmakers' Showcase" says Yudin with a smile, "It gets better every year."

Disclaimer: *Seven Days* is a media sponsor of the Vermont International Film Festival.

INFO

The Vermont International Film Festival Friday-October 20 through Sunday-October 30 at various venues in downtown Burlington. Schedule and other details at viff.org.

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Edward Hopper (1892-1967), *Tunnel of Love*, 1953 (oil), Oil on canvas, Private Collection © Edward Hopper



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ME2/Orchestra Conducts Its Mission Beyond Vermont

BY AMY LILLY

MUSIC



Ronald Brancaccio and Carol von Wittmann

Six years ago, **RONALD BRANCACCIO** landed in Vermont as the new conductor of the **SEASIDE MUSIC ORCHESTRA**. Previously he had appeared with orchestras around the world, including at the Juilliard School, where he had trained.

Mr. Brancaccio simultaneously struggled with bipolar disorder, fueled by the music cycle that defines the illness. "I would spend two years up, three years in bed," he recalls. "My relationship with an orchestra depended on where I was in the cycle."

The condition finally caught up with him in Vermont. After only a few months, the VVO fired him for undisciplined reasons.

That experience solidified Brancaccio's feeling that discrimination against persons with mental illness in the artsphere would was a problem that needed intervention, he recalls. So in 2004, with his soon-to-be wife, **CAROL VON WITTMANN**, he founded a new Burlington orchestra dedicated to ensuring the stigma placed on mental illness — by musicians and the public.

Today, **ME2/ORCHESTRA**, as the couple named it, is a thriving 50-seater group that performs several times a year. It has a 3-year-old sister orchestra called **ME2/Orchestra-Easton**, affiliates forming in Portland, Maine and Indianapolis, and

plans to export the model around the U.S. and abroad.

Brancaccio describes what makes **ME2** special in part by comparing it with professional orchestras — in which, he says, musicians compete for chair positions and tend to ostracize the conductor, who makes those decisions.

"In major orchestras, they don't like you," Brancaccio says flatly. In **ME2**, by contrast, "I'm conducting people who really like me, and I like them. It's very warm."

Brancaccio has eliminated competition by requiring only that members be able to read music and play a classical instrument. No audition is necessary, and chair positions change with each concert. Not all the players have mental disorders, about half are musicians who simply support the mission. Nor is there pressure to disclose one's condition. "It's not a support group, like *Mechanics Anonymous*," Brancaccio says.

JESSICA STUART, 32, one of **ME2**/Burlington's dozen violists, confirms that "there are no judgments" in the orchestra. "That stigma-free environment means that if I were to say 'I'm really struggling,' I would feel supported."

Stuart also has bipolar disorder, a condition that caused her to drop music for years during and following college like learned of **ME2**/from her physician

shortly after arriving in Vermont in 2004. Though she receives regular treatment, she still succumbs to "schiz-melancholy" bouts of drug and alcohol use, she says, followed by stress in rehab. For her, it's been a relief knowing "I had the orchestra to go back to."

As executive director, Whidden takes charge of efforts to make that experience available whenever willing separates exist. The nonprofit has set up a legal framework for affiliates that ensure **ME2**'s mission and vision will be maintained.

Whidden, a French-born player who trained at the Eastman School of Music, gave up a career as a professional musician when her generalized anxiety disorder led to panic attacks at performances. She worked in music administration for the next 18 years and was executive director of the VVO when Brancaccio arrived. During **ME2/Orchestra**'s second year, she picked up the horn again and still plays with the group.

ME2 strives to eliminate stigma around mental illness in part by playing in alternative venues, such as mental hospitals, community centers and airports. Increasingly, the founders and musicians receive invitations to give talks, as they did last week at the University of Vermont psychology department's grand rounds.

Brancaccio lived for years in New York and major cities in Europe. Since moving to Vermont, he's finally found steady treatment for his illness with a local psychiatrist, he says.

That, along with meeting his wife and simply living in Vermont, has enabled him to find his purpose, says the conductor who once won a two-year apprenticeship with the prestigious Berlin Philharmonic.

"The most important thing in my career," Brancaccio says, "was starting **ME2/Orchestra**, because." □

Contact: lily@vermontpost.com

INFO

ME2/Burlington plays on Friday October 21, 7:30 p.m., at the grand opening of Heartland Live! using community center rehearsal space for the orchestra's first anniversary on Thurs day October 22, 8 p.m., at Howard Carter's Band School in Burlington and on Friday October 23, 7:30 a.m., at the Morrisville Middle School. Tickets: www.me2orchestra.org

20TH ANNUAL CINÉ SALON TURNS BACK THE CLOCK

The 20th annual Cine Salon is turning back the clock — literally. On Monday October 24, the *Howe* R.H. based film series will screen the Vincente Minnelli classic *The Clock*. The 1945 comedy drama stars the director's future wife, Judy Garland as a secretary who falls in love with a soldier (Robert Walker) during his brief days in New York City. Released during the waning days of World War II, it's a quintessential love story from Hollywood's golden age.

There's just one catch: The version of *The Clock* that will be screened at the *Howe* Library is a digital reconstruction of a 16mm dual-screen projection that film critic and former Dartmouth College professor David Thomson sprung on a class of unsuspecting students in 1978. The 90 minute film was cut roughly in half for the Dartmouth screening and was simultaneously shown forward and backward. The left hand projection was played forward with sound, the right hand side was projected silently in reverse. The effect was an experimental presentation of a thoroughly traditional movie.

Thanks all these Hollywood elements coming together is a completely new contrast with the new screening," says Cine Salon founder and curator **BRUCE POISSON** who supervised the digital reconstruction. "It does this thing where these elements that were meant to be an epiphany in one way are now an epiphany in another way. That's what's wonderful about it."

Thomson who we join Poisson for a *FaceTime* discussion following the screening, called the original two-screen projection perhaps "the

FILM





most exciting film show I have ever seen!" In his 2002 book *The Big Screen The Story of the Movies*, he wrote, "This was a fusion of narrative cinema and technology that no one had witnessed before."

The two-screen *The Clerk* will be shown as part of a 30th anniversary Cine Salon celebration that Posner is calling "The Pop Clip Film Clip Party." It's the sixth installment in a 12-week series of Monday movie nights that began on September 18 and will conclude on December 12.

In a clever touch that's typical of Posner's eclectic programming tastes, the "Pop Clip" event takes its name from a scene in the 1944 *Woody Woodpecker* animated short "The Barber of Seville." The cartoon spoof of the *Clash of the Titans* will be joined with another tonal shift: a rare outtake from Charlie Chaplin's 1919 short "Sunshine," in which the Little Tramp makes a futile attempt at a shave and haircut. The Chaplin outtake will feature live piano accompaniment of a new score by composer **BOB MARCUS**, a South Pomfret resident.

Subsequent entries in the series are similarly wide-ranging, from a pair of "bad get" cult exploitation flicks on November 14 to a program of milestones in early queer cinema on December 5. And on any given night, a Posner film program is subject to the improvisatory whims of the moment.

"I'm known for infamous three- to four-hour-long digressions," Posner says, breaking into a characteristic ebullient laugh.

Posner singles out the November 7 program of films restored by David Shepard (his partner in preservation on a pair of mammoth video sets chronicling early avant-garde and experimental American cinema) as an example of Cine Salons' twofold mission of film exhibition and preservation. The evening will be headlined by a screening of *Rosalind's Regiments* (1915) — one of Hollywood's earliest forays into the gangster genre — featuring a Segal chat with Shepard.

The inaugural Cine Salon took place in October 1986, during the tail end of the VHS and LaserDisc eras, when the DVD format was in development, and movie theaters still projected films in 35mm. Posner laments the decline of 35mm film production and projection to the end of a love affair or a death in the family. But, though he's nostalgic for the sound of flickering film reels in a darkened theater, he isn't dismissive of new forms of digital filmmaking. He says the "fantastic selection" of 15-second Instagram clips compiled by experimental filmmaker **Brian Shriver** — to be shown at the "Pop Clip Party" — is reminiscent of Thomas a' Becket's writings about the 1600 Gertrude screening of *The Clerk*.

"Looking at the screen was miraculous again," the critic recalled in his book. "And if that sensation ever disappears, then our whole adventure with the movies and the screen is over."

LUKE BAYNES

INFO

Cine Salons, created by Bruce Posner, happens at 7 p.m. at the Mayne Room of the Hines Library in Haverhill, A.H. Free. Series runs through December 12. November 7 event at Luke Audubon Hopkins Center for the Arts, at Goddard College in Hanover. Full schedule at theclerk.org.

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KRISTEN ROSA

has a booth for Type 20/20. You can find her on the street at
IllustrationCon or on the physical plane somewhere in New York City.



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SAVE MEMORIAL

Karen J. Kelley's article ["Monks on Main? Officials Seek Solutions for Memorial Auditorium," September 21] reminds us that as the flurry to build, build, build, we can't forget about our old buildings and their needs. I'm sure developers would love to build something massive on the Welcome Block, but what makes Burlington interesting is not only new buildings, but our historic, frameable buildings.

I agree with Alan Akbar that rehabbing Memorial Auditorium is "absolutely worth it." It's a crime that city officials have for decades deferred maintenance on Memorial, and as far as this administration goes, I can't help but wonder if letting it decay is part of a bigger plan. I would rather see TIF money go to Memorial along with a reimagined public use than to Burlington Civic Center developer Don Stone's dreams.

Our historic buildings are what make Burlington truly interesting, and we need to keep an eye on how the push to develop is threatening some real treasures! Bow's m-dico facade, the Victorian houses on Bank Street that Stone mentioned

removing and repointing, and Memorial Auditorium. Style is subjective, of course, and not everyone likes Memorial. Regardless, this building has so much history, and they don't build 'em like this anymore.

Amy Rasmussen
WESTFORD

LEGAL UNEASE

["Shandon's Unlikely Legacy: A Judiciary of His Appointment," October 12] states that Beth Robinson argued before the Vermont Supreme Court "successfully for the legalization of civil unions." Robinson argued not for civil unions, but for full access to marriage. The civil union law was created by the General Assembly as an effort to create a legal status parallel to civil marriage, around two years after the presented her arguments to the court.

The same article states that a legislative board review and "almost always reappoints" Vermont judges. Strictly speaking, the joint legislative committee on judicial retention does not reappoint the judges; rather, it makes recommendations to the General Assembly, which must in joint session and votes by secret ballot whether

to retain each judge whose term of office is expiring. A judge was last "re-retained" in the 1993-94 session. At the same time, a judge who is at risk of not being retained will retire in lieu of going through the retention process.

Tom Little
SHELBOURN

Little is a lawyer and former legislator who served on the joint legislative committee on judicial retention. He is also general counsel for Seven Days.

NOTHING XENOPHOBIC ABOUT IT

["Be 'Kindred Bound: Volunteers Ready for Syrian Refugees," October 18] The authors characterize questions about sharing law community safety and improved disaster as "ignorant, xenophobic comments." In fact, these questions and others like these are legitimate and are the same we would ask about new neighbors, new students in our children's school, new coworkers and the like. If the authors want to characterize such questions as ignorant and xenophobic, they should do so in an editorial or letter to the editor — not in a news story. I would also suggest that the reason the U.S. vet

CORRECTION

Last week's MTTF column, "Who Built the Otter Creek Dam?" and "Why?" gave the wrong location for a speed trap on Vergennes. It's on Route 22A,

not on a legal trapping road in Vermont. The text of last week's story "Hunting Foxes West to State Parks on Vermont's Path & Wildlife Road" incorrectly implied that some members use that method.

A September 21 story, "Monks on Main: Officials Seek Solutions for Memorial Auditorium," contained an error: Memorial Auditorium is listed on the national and state registers of historic places, meaning development or demolitions projects involving it could be subject to federal, state and local review, depending on the plan and funding sources.

incoming refugees is to narrow questions exactly like these. And last is the thought of as not-refugees, I have worked as a refugee resettlement agency for the past eight years.

Chris Hagg
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Into the Woods

om in steep territory. The reflection danced on the water with a lot of ease as I swooped through the hills and curves of the Northeast Kingdom. Smiling to myself, I thought, it's all downhill. Vermont is like a longtime partner to me, one whose beauty never grows old.

After my 16 years as a Crown Mountain cabbie, discovering new roads is an increasingly uncommon experience. I've had many fares to Jay Peak, but I couldn't recall a trip that took me north of the six ones I was on route to North Troy—at least, that was the nearest town—specifically to Journey's End Road, the aptly named northern terminus of the Long Trail. I was set for a 2 p.m. rendezvous with two guys in a rental car, Paul and Blake. The plan was for me to drive them to the Appalachian Gap, west of Winofield, where they would hike the trail back to their vehicle over a few days.

I'd heard about Journey's End Road from another cabbie, and, as I turned onto it, my fears were quickly confirmed. This was a steep, winding road, muddy and rocky, better for goats than cars. Some amount of four-wheel drive was called for, but that was not, alas, a feature of my low-riding Chevy Malibu.

Nervetheless, I crept slowly, nudged in low gear, and made it to the turnoff in one go. It was more of a wobble shoulder than a parking lot, with space for about six vehicles. One car was parked, but it didn't belong to my guys. As I was early, this didn't make me nervous. I ran the engine and stopped out.

Total silence engulfed me like a tumbler.

Or rather, I noticed after a couple of beats, the sound that was absent was of

the human-generated variety. The natural world was playing a symphony. Trees rustled in the breeze; crickets chirred; unseen birds called to one another.

I'm such a city boy, I reflected, chuckling to myself—though, ironically, I've spent a good part of my working life traversing rural byways. It was the heart of the foliage season this far north, and the surrounding color was vibrant beyond its intensity. I spontaneously raised both arms over my head in a posture of awe and took it all in.

Fifteen glorious minutes later, my customers pulled up—two men in late middle age. I shook hands with Paul, then Blake.

"My gods, I am exhausted," Paul said with a laugh. He was tall and husky, with bushy, salt-and-pepper hair and a rugged beard. "We flew out of Bates Range at four this morning. I got up about two. How about you, Blake?"

"I don't think I slept at all, though I did catch naps in the car or two on the plane," Blake replied. He was already unloading stuff from their car onto the grassy ground. He, too, was tall and lean, and I noticed how he moved deliberately and efficiently. "Jerome," he said, "it's going to take us a minute to get ready."

"No problem," I said. "Take all the time you need. Gotta be prepared when you're heading into the wild."

IT WAS THE HEART OF THE FOLIAGE SEASON THIS FAR NORTH, AND THE SURROUNDING COLOR WAS ALMOST LIQUID IN ITS INTENSITY.

Oh, yeah, I'm such an experienced outdoorsman. Dropped into the wilderness alone, I'd likely be in a fatal position within the hour.

I leaned against the fender of my car, watching them empty out their vehicle and authoritatively pick their large backpacks. I found myself fascinated with the process. Their attention was calm and focused as they moved, apparently yet in tandem, loading in water bottles, freeze-dried food, clothes, plastic bags. That they were old friends I had no doubt. For two people to be utterly comfortable in silence demonstrates an affinity that develops only with time.

"It's ever forget something important?" I asked, and,

immediately regretted it. Not the question—which was entirely benign—but my weakness of the moment. I felt like a spawning toddler in a Zen temple. In the meantime, my voice resounded like a bullhorn in a library.

All of this apparently was happening only in my head, because the boys seemed fine with me. Blake chuckled, saying, "Last year, Paul forgot a spoon—remember that? For today or two, we both shared mine, until we ran into another hiker who generously gave him a spoon."

On cue, Paul held up a spoon. "Well, I won't make that mistake this time."

They finished up, and we loaded their packs into the rear trunk and headed south with Blake in the back and Paul riding shotgun.

"Do you do this often?" I asked. "You seem like experienced hikers."

"Yeah, we go out—what would you say, Paul—three times a year?"

"That sounds about right," Paul replied. "For about 30 years now. We've hiked all around the country."

"How do you guys know each other?" "We're both professors at LSU. Blake retired two years ago, and I've gone to part-time status."

"What's your field, Paul?"

"Both Blake and I are entomologists." "Entomology, so, are cabbies, did either of you have, like, an actual medical practice?"

"Entomology is a branch of zoology," Paul explained. "The study of insects."

"Oh, jeez," I said. "I think I actually know that."

The route to the Appalachian Gap was a straight shot down Route 100. Along the way, the guys didn't talk much. When they did, it was mostly to marvel at the passing topography. Where they lived, southern Louisiana, was as flat as it comes, with only a hill, for those mountains.

In Winofield, I took the right onto Route 13, and soon we reached the apex of the gap road. How the parking lot was huge, and dozens of campers and day hikers milled about in various stages of preparation.

The moment we pulled to a stop, Blake popped out to unload their packs, while Paul paid me and thanked me for the ride. There were no long goodbyes before, in silence, they turned and walked into the woods. ☺

All these stories are true, though names and locations may be altered to protect privacy.

INFO

Hackie is a twice-monthly column that you can also be read on www.vermontjournal.com. To reach Jerome, email hackie@vermontjournal.com.

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Dear Cecil,

Any guidance for those who fear a fascist takeover of the United States and think they may need to get out in a hurry? What countries will accept political refugees from the U.S. on short notice? What's the easiest way to get your money out of the country in advance? Are there people who will arrange to ship one's art collection overseas, no questions asked?

Albert Ettinger



I'm happy to note, Al, that the odds of a fascist takeover look somewhat slimmer than they did when your question arrived a few weeks back. Even so, one has to deal with the tension somehow as this debilitating campaign enters its final stretch. For some, that may mean constantly re-reading the paper-trailing news; for others, evidently, it means packing the bags and setting sail by the door. The bad news for blue-state types ready to scurry in November 9 is that things will have to get really scary before any old American citizen can pass as a political refugee. The good news? That leaves more time to plan your exit: rent new life abroad and find a safe harbor for you and your money. Well, most of your money.

A red flag, you see, has to appear some kindly foreign government that she has, per UN convention, a "well-founded fear" of persecution because of "race, religion, nationality,

membership of a particular social group or political opinion." The election of an unqualified buffy to chief exec won't in itself do the trick, and even if President Trump concluded his inaugural address with a declaration of martial law, you'd still have to demonstrate that you're a likely target of government oppression. Reading yourself on a national database of Muslim Americans might not even be enough until federal goons actually start rounding up the registrants.

Where to flee to? If you're concerned about Trump, I can't imagine you're a big Putin fan, so following Edward Snowden to Russia is probably a no-go. Closer to home, Canada's liberal refugee policy doesn't mean they're being overly sympathetic to putatively oppressed Americans. A black American, Kyle Casy, just argued that he was endangered by racially motivated police violence in the U.S., but his Canadian asylum bid in January. But you never

know. In 2014 Canadian immigration officials ruled that a Florida courier's 30-year prison sentence for having sex with a 16-year-old boy was excessive and let U.S. critics Denise Harvey stay up north.

Assuming a long, slow slide into totalitarian hell for the U.S. rather than a sudden punch, consider last year's forms of emigration. Line up employment in Canada beforehand, for instance — they're much more welcoming to foreigners seeking a work visa than we are, and if you're got the right skills (plus enough cash savings to ensure that you won't become one of the dice) they might open their doors even before you score a job offer. Then again, if you're really got some cash built in the bank, invest in a business overseas — most countries just love diaspora-looking foreign entrepreneurs.

Staying in your own nation is potentially trickier than getting in — one panic ship and it could be back to the U.S. with you,

freelander. If you plan emigrating into citizenship, choose your destination wisely. Welcoming your basketball-champion owner, for instance, doesn't put you on the fast track to becoming a naturalized Canadian. Most European nations are more accommodating to foreign-born spouses, though, and if you tie the knot with an obliging Finnish, full citizenship can be yours within a year: some countries might grant you citizenship based on descent. The Law of Return permits Jews to relocate in Israel, and if one of your grandparents was born in Ireland there's a process for repatriation to the old sod.

With enough assets at your disposal, even if you're on the less, you don't have to live like a refugee. But you may find foreign banks increasingly more reluctant to take your cash — following the passage of a 2016 U.S. law demanding stronger reporting on the financial dealings of Americans living abroad, many overseas institutions have decided we aren't worth the effort. If you're the particularly suspicious sort, you

could get more creative — buy a foreign gold certificate or dive into the murky world of Bitcoin.

As for your art collection — for a displaced person, Al, you certainly are a high roller — some governments will indeed demand a sizable chunk of its value. Sweden might otherwise be a dream relocation site, but you'd have to cough up a 25 percent value-added tax. Certainly there are shady professionals who can assist, but immigration officials peer their admissions with clean hands, and a struggling racket is a good way to make a bad (read: extrajudicial) first impression.

Though we have the same talk about moving to Canada or Europe every four years, evidence suggests that few Americans actually skedaddle after the wrong candidate gets elected. This year the big difference is that the people most likely endangered by a Trump victory are the ones who really want to stick around. It'd be really ironic if the subjects of mass deportation were to find a mass of American artists waiting for them in Mexico.

INFD

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 335 N. Dearborn, Chicago, IL 60610.

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REVAMPING REALITY

The cover of this year's Tech Issue shows a person wearing a virtual-reality headset. What's visible through those goggles? It's impossible to say. Chances are it's a more appealing version of reality than the one we're experiencing in this maddening election year.

VR headsets aren't some futuristic device—they're already on the market. Dan Boiles describes what it feels like to wear one in "2016: THE YEAR OF VR" on page 34. Boiles played video games wearing an HTC Vive, but he notes that more serious applications of VR devices are on the horizon.

VR is just one way that new technologies are shaking our world. We explore a variety of others in this issue. Food writer Suzanne Podkaminer explains how a new Berne business is using a web-based tool to connect Vermont farmers with far-flung customers ("GO, VERNON! THE GOODIES" page 53). Ron Peard describes how LIDAR imaging is changing what we know about historic sites ("REMAINS TO BE SEEN" page 38).

Cathy Reamer interviews a data scientist whose newly acquired computer programming skills allowed her to change careers ("OWN" page 36). And Alexis

Freese reports on a new video game created by Champlain College students and staff that addresses students about the problem of campus sexual assault ("SAFE CHAMPLAIN: A COLLEGE COMES TO USUAL AGREEMENT WITH TECHNOLOGY" page 30).

Adam L. Alpert, co-owner of Baytek Instruments in Winooski, offers a technological assessment of the controversial F-35 jets that are set to arrive in Vermont in 2019. Alpert, an experienced coffin pilot, got access to a flight simulator and took the "plane" for a test-drive. He presents his findings in "VIRAL FROM THE LOBBYIST" page 40.

All these new tools don't change the fact that even tech entrepreneurs and innovators still need and want to gather in person. The co-working and maker spaces popping up all across Vermont are proof. Cathy Reamer and Jackie Williams map them in "STARTUP HOT SPOTS" on page 34.

Need more evidence? Check out Innovation Week, a series of events organized by STEV Ignite and partners including Seven Days. The festivities conclude with the 2016 VERMONT TECH JAM, our annual career and tech expo, which takes place on Friday and Saturday, October 21 and 22, at the Champlain Valley Exposition in Rouses Junction. More than 70 exhibitors gather under one roof to recruit employers and showcase their products. They range from large companies such as Deere and John Deere to small startups including RevoSoft and Hero Engineering. Find them all, along with a schedule, at the program guide posted in this issue.

If you want to try on a VR headset, come to the "Beer & Games" demonstrations happening daily during Innovation Week. The last one takes place on Friday night, October 21, at the Tech Jam After Hours party. From 5 to 7 p.m., you can find out what it's like to enter an alternate reality ☺



Startup Hot Spots

Mapping Vermont's maker and coworking spaces

BY CATY BESMER AND SADIE WILLIAMS

Enrico Heco of Heco and Jim Schenck of Psuconet are trying to do the same thing: promote economic development by creating spaces designed to boost entrepreneurship. But they're going about it in slightly different ways.

A year and half ago, Heco bought a former retail shop near Five Corners in Essex Junction and founded a coworking space called Excelsior House, aka e². Like most such spaces, it's designed to attract small startups, independent contractors and remote workers. In this case, Heco points out that it appeals to young professionals who've moved to the area to start a family but telecommute as their jobs in larger cities. If modern pay is monthly fee that ranges from \$35 for a shared desk to \$450 for a private office. All share common and conference rooms and office amenities such as a Wi-Fi network.

Heco, 38, lives in Essex with his wife and two children. His own startup, a product design and development firm called Heco Engineering, is located a few miles away. Heco says of his been purposefully seeking members with a variety of skills so that local entrepreneurs like him can find the resources they need to run their businesses. He often connects with the professionals based at the coworking space — many of them are software engineers and developers. Having them nearby means "we don't have to go searching regionally and nationally to find them," Heco points out.

Eighty miles to the east, Schenck helped found a nonprofit maker space in Lyndon Center called the Foundry and serves as its president. "We spent a good while coming up with the name," he says. "It was a good name that we could tell our spouses, 'We're off to the Foundry!'"

As at most makerpaces, the Foundry offers its members access to tools they can use to build stuff. Members pay \$35 a month to use metal, wood and welding shops, computers and a 3D printer. Schenck says a fully functional electronics shop, with space to tinker with computer and robotics components, is coming soon. The space and the equipment belong to Lyndon Institute, the Foundry pays the school for access two nights a week and on Saturdays.

Schenck hopes that entrepreneurs will be able to use the facility to prototype and commercialize their products but that's not his only motivation. Schenck, an engineer employed at New England Wire Technologies in New Hampshire, has been working for various manufacturers for 35 years. He says he and the other founders wanted to help the next generation of Vermonters learn to work with their hands. Heco's "young engineers," he says, "don't have a clue how to work around a bending die or a table saw."

The Foundry helps teach those skills through member instruction, as well as in five monthly classes that are open to the public. For Valentine's Day, for example, Schenck says they taught people to weld metal rods. The Foundry also participates in community events such as the Champlain Mini Maker Fair at Shelburne Farms in September.



MAKER SPACE: offers shared tools for members to make things



COWORKING SPACE: provides a shared office for professionals

Schenck says he's been inspired by Generation Burlington's community maker space, and by the less formal community "hackerspace" Laboratory B, also in Burlington. He says he takes notes when he talks with Generation Burlington executive director Lisa Hasselblad "to find out what to try next."

Some of the state's coworking spaces also acknowledge a debt to Thruway. In June 2003, he launched a coworking space in Montpelier called Local 94, the state's first outside of Burlington. He helped promote others statewide while he served as director of the state's Office of the Creative Economy from early 2008 to fall 2010.

No single person is driving the spread of coworking and maker spaces statewide now (the OCR was disbanded in

1. **MISMAKERS** Berlin
2. **OFFICE BLOCK** Stowe
3. **LIGHTNING JAR** Bennington
4. **COWORKING PLUS** Drottchenboro
5. **VCET** Burlington (2 locations)
6. **GENERATOR** Burlington
7. **LABORATORY B** Burlington
8. **STUDY HALL** Burlington
9. **HEDGE** Burlington
10. **OFFICE SQUARED** Burlington
11. **EXCELSIOR HOUSE** Essex Junction
12. **THE FOUNDRY** Lyndon Center
13. **VCET** Middlebury
14. **LOCAL 94** Montpelier
15. **GREATER RUTLAND MAKER SPACE** Rutland (Opening in January 2017)
16. **STONE OFFICE SHARE** Stowe
17. **KR (KENNEDY BROTHERS) COWORKING AND CONFERENCE CENTER** Vergennes
18. **VALLEYWORKS** Watford
19. **THE ENGINE ROOM** White River Junction



Find an interactive map online!

early 2015 due to state budget cuts), but they're pepping up across Vermont anyway. The growing maker spaces has been driven in part by a national maker movement and a growing local maker network. "We've counted and mapped both kinds of spaces here, and have included many information about them in our interactive map online. Nearly all of these spaces were established within the last six years."

The map shows only locations that open membership to the public, it doesn't include, for example, the many maker spaces for students on college campuses, or ones that are still in early stages of development.

Looking for a place to work on your project or prototype? Find it here: 3D

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INFO

Most members of Generation Excelsior House and Laboratory B at the Vermont Tech Avenue Friday and Saturday, October 21 and 22, at the Champlain Valley Exposition in Essex Junction. Learn about the Greater Rutland Makerpace and the Lightning Jar during the Lightning Talk on Friday, October 21, 4-6:30 p.m. techreport.com

Sci-Fi Gets Real

Trying on virtual reality in Burlington BY DAN HOLLES

I am a ninja. The blades of my twin katana are a steady, shimmering blur of elegant death. I slice through my adversaries with blinding speed and precision, nimbly dodging each and every foe. Little more than pulp as they fly toward me. There goes a pineapple. Whoa! A four-armed Windah-windah! A werewolf. Splat! And finally alone—at least I think it was a wolf.

I am a fruit ninja, conqueror of love.

"Dude, that was almost a record!"

That's Jake Blend, a gaming enthusiast and technician who works at the "pathfinders" at Burlington-based the Archives. Presently, he and Key Steele are introducing a handful of local kids and us to something: journey to virtual reality through a VR version of the popular mobile game *Real Ninja Blend* puts me on the back and calls me a "nutcase" as I remove the HTC Vive goggles—I missed his high score by a mere five points.

I'm pulled from the bright, ancient Japanese dojo where I was just doing flying stunts like a Ninja Turtle on a fruit-smoothie diet to the dim corridors of the Generators convenience under space in the basement of Burlington's Memorial Auditorium. It takes a minute for my eyes, and mind, to adjust.

"Pretty cool, right?" says Steele. Still in a bit of a daze, I nod in busy agreement.

Steele is tall and stands with the posture and demeanor of a former Marine, which he is. There is also a pleasantly soft dad-core about him. Steele, who works as the IT quality assurance and testing program manager at UVM Health Network, is a father of three Or Blue, if you count the supercharged gaming computer he built himself to run the Vive and its voluminous suite of games and software. On several occasions during the 40-minute Orientation session, he refers to the machine as his "fourth child." It's unclear whether he's joking.



What is close is Steele's passion for virtual reality and his excitement for the possibilities the technology holds. He is the founder of Virtual VR, a startup console studio that's working to develop a variety of VR technology for use in hospitals. As such, Steele is part of a small but growing community of VR enthusiasts and developers in the Burlington area. Collectively they aim to expand the emerging technology across a wide array of interests and industries—from health care to defense to taking up flying fruit on fabled Japas.

Virtual reality has been a staple of science fiction for decades, but in real life, the technology is still in its infancy.

"Here at the really early stages of the innovation process," Steele explains. "We listen it to the battle between VR and Blockchain."

In his estimation, the HTC Vive would be VR and competing VR hardware such as the Oculus Rift would be Blockchain. He suggests that the winning format will arise a balance between performance and cost. Much like VRUs in the early 1980s, VR hardware is almost prohibitively expensive. The Vive costs for \$600, Oculus Rift for \$500 (and that doesn't include the powerful (read: pricey) computer required to run VR software). Smartphone VR sets such as Google Cardboard and Samsung's Gear VR are exponentially less expensive options, but they're also technologically limited by comparison.

VRs profoundly changed home entertainment. Virtual reality has the potential to be just as transformative, if not more so. But you need only to slip on a headset to understand why.

Even in a game as simple and silly as *Fruit Ninja*, VR is a revelatory experience. To don VR goggles is to step into another world. It's a computerized world, sure, but it's an alternate reality just the same. Imagine if you could



physically enter inside a video game, that, instead of interacting with a flat, two-dimensional screen, you could immerse yourself in the game completely. You're not playing *First Steps*. You are the maps. That's the essence of virtual reality.

In *First Steps*, a series of fruits are left in your field of vision. The goal is to slice through as many as you can within an allotted time. You can step forward and backward and from side to side, just as you would if you were, for some reason, to attack the produce department at your local market with swords. And your field of vision is, well, anywhere you choose to look — up, down and all around.

Movement in virtual reality is natural and intuitive — if somewhat deceptive. As I carve my way through fruit after flying fruit, I imagine I'm something close to Uma Thurman's sword-wielding assassin Black Mamba in *ISO Ball*. And I'm working up a bit of a sweat — it turns out VR can offer a decent cardio workout. I feel smooth and agile, even powerful. But then I see the video Steele has shot of me playing the game.

Unlike the expert swordswoman I feel like in the game, the video reveals a jettison flailing around like a drunk. Such is the power of VR. It can transform an uncoordinated journalist into a ninja. Or a space warrior.

After the game we play is called *After Isolation*. It's essentially a glorified version of the classic arcade game *Space Invaders*. Aliens appear in the sky, and it's up to you to shoot them down. It's addictive and even more addictive than *First Steps*.

While gaming is the very draw for VR, the real-world applications of the technology are staggering. For example, using VR, stroke survivors are allowed to practice surgery without the use of endusers, and other potentially game-changing scenarios.

"In health care we talk about the 'golden hour,'" he explains, referring

to the first hour of critical care that can make the difference between life and death. "What if, using VR and robots, you were able to start that care in the ambulance before the patient even gets to the hospital? This is a gateway."

Sam Thompson is the owner and founder of Fringe Interactive, a Burlington-based game-design company. His game, *Headmaster*, was a launch title for Sony's venture into virtual reality.

PlayStation VR, which debuted on October 13 before moving to Vermont, Thompson was a game director at an Activision studio in Albany, N.Y., called *Vicious Visions*. He says the potential for virtual reality is nearly incomprehensible.

"You can convey experience in a way that wasn't possible before," he explains. "There is no sense of where the front and back are. VR changes the relationship to the thing you're consuming."

"When you're at a movie theater, no matter how immersed in the movie you are, you can always step back and know you're in a movie theater," Thompson continues. "When you're in VR, the technology is aligned to make you believe you're in that place."

Thompson estimates that VR's immersive quality can have implications far beyond the gaming world.

"It's almost too big a question to ask what the possibilities are," he says. "What would you do if you could be virtually anywhere?" □

INFO

Learn more at vrlifeinfo.com and NorthCountryCreditUnion.com, and try the HTC Vive for yourself at free "Vive & Golf" events taking place during Innovation Week. Weekender Oktober 19, 5-10 p.m., at Albany College of Pharmacy and Health Sciences in Charleston, Thursday, October 20, 5 p.m., at Dealer cars in Burlington; Friday, October 21, 5 p.m., at Tech Jam After Hours, Piercy Champlain Valley Exposition in Essex Junction.

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Digging the Data

BY CATHY REISMER

Officially, Alison Cossette is a data analyst for the University of Vermont Medical Center. Unofficially, she says proudly, "I'm the resident data nerd."

The 45-year-old mother of two is a passionate about statistics, "being able to kind of sift through and find the needle in the haystack of the information that we actually need," she says, "I get very, very excited."

Cossette says she's always been analytical, but she only recently launched her data-science career. After graduating from Colchester High School in 1988, she moved to New York City to attend New York University, where she earned a bachelor's degree in music. She spent a few years managing artists, and then tried investment banking. That ended after 9/11, when Cossette says she felt moved to do something to help others. For 10 years, she worked primarily with oncology patients as a lymphedema therapist and educator.

When she and her husband moved back to Vermont in 2003 with their two young boys, Cossette watched grass again. She enrolled in online programming classes at Champlain College and started learning the computer language Python through a class offered by the nonprofit Code Develop It! Burlington. For the summer of 2010, Cossette and her family relocated to New York City so she could complete a 13-week data-science boot camp. In January this year, she landed the job at UVMMC.

Now Cossette uses her analytical mind examining the health network's data on a big-picture level—for example, combining patient, location and population data sets to anticipate future demand for services.

Though Cossette's work affects patient care, she rarely sets foot in the hospital. Seven days a week with her from the Center for Health Care Management office in South Burlington's Technology Park. A magnetic whiteboard covered with mathematical charts and graphs hangs against the back wall of Cossette's cubicle. On the outside wall is a sign that reads, "Stop calm and let the data analyst handle it."

SEVEN DAYS: What are you working on right now?

ALISON COSSETTE: I've spent most of my year doing workforce modeling. So, how many patient/receptions do we need? Do we need them in New York State? Do we need them in Vermont?



Alison Cossette

NAME
Alison Cossette
TOWN
North Burlington

JOB
senior business and process improvement analyst, Center for Health Care Management, University of Vermont Medical Center

What does that demand look like? Short answer: figuring out how many doctors and what kind do we need where throughout the entire network over the next 10 years.

SD: To do that, you're looking at clinical data from the hospital, as well as population data, and trying to model it?

AC: Exactly. That's what it is. To build the model, and to understand not only what is happening right now, but what is going to happen in the future, and how do we prepare for that. And how do we make sure that we have enough

people to provide the quality of care that is demanded throughout the region, so that you don't have to wait three months or more months to get in to see somebody, ideally.

SD: What does your typical day look like?

AC: I spend a lot of time doing what we call explanatory data analysis.

SD: What does that mean?

AC: If you talk to any data scientist, they'll tell you that 80 to 90 percent of their job is just getting to the point where they have a functional data set in a health care setting, we have many different systems where we're sourcing data—everything from our registration system to our clinical electronic health record system to billing systems. In order for me to paint a picture that makes sense, I need to be able to get data from those places and connect it accurately in a way that's meaningful. I have to understand all of the ways that the information gets in.

When someone comes into registration, what does that process look like? Which questions are being asked? What

does it mean when you say they live in the city? Is that where they actually live? Are they there just for now? Are they there permanently? I have to understand not only what the words at the top of the column in the data warehouse mean, but also the history of how that data got there, to know what it means in practice.

SD: What advice do you have for other people considering a career change?

AC: To change your career over 35, it's totally doable. If you want to become a programmer, if you want to become a web developer, you don't have to be 30 years old. You don't necessarily have to have any background in it. You just have to find a way to do that works for you. ☺

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INFO

Alison Cossette speaks about her career journey as part of a panel called "20, the Places You'll Go" at the Vermont Tech Jobs on Friday October 20, 10:30 a.m. and 11:30 a.m., at the Champlain Valley Exposition in Essex. Join us! Find out more about jobs and tech careers at the Tech Days UVM Medical Center Champlain College and Code Develop It! booth among the exhibitors.

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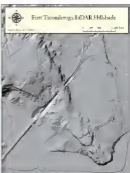
Remains to Be Seen

New technologies help Vermont archaeologists find old site

BY KEN PICARD



Left: Longest Scanning and LiDAR maps of Fort Ticonderoga



Archaeologists dream of that “Aha!” moment, when one discovery leads to even more.

Vermont state archaeologist Jess Robinson had one such moment recently. But, unlike most archaeological finds that come from digging in the ground, his “most amazing revelation” was captured from an altitude of about 10,000 feet.

On a laptop, Robinson displays two side-by-side aerial views of New York’s historic Fort Ticonderoga. The first, a Google Earth satellite image, shows the 18th-century fort that was built by the French on Lake Champlain’s western shore. The image includes its star-shaped bastions, outbuildings, modern roads, parking lots and surrounding vegetation.

Beside it is a black-and-white image created with LiDAR, a much newer surveying technology that uses lasers to generate topographic maps. LiDAR shoots and collects up to a half-million data points per second, creating a 3D map of the landscape that’s accurate to within 10 centimeters. Beyond conventional satellite imagery or aerial photography, though, LiDAR can effectively “see” the forest floor’s contours through the trees. When a LiDAR-equipped aircraft flies over a wooded area, some of its laser beams penetrate the

canopy and bounce back. An algorithm then factors out the vegetation, creating a more accurate top map.

The LiDAR image of Fort Ticonderoga reveals features that have been there for years but escaped notice until now — old trenches, earthworks and roads from Fort Carillon, which preceded Fort Ticonderoga. Robinson created his findings to unveil to Fort Ticonderoga, who informed him that he indeed identified previously unknown historic features. A LiDAR map of Vermont’s Mount Independence in Orwell reveals bastions and other landscape features that were similarly concealed from view.

“You’d be amazed what people built, areas in the early- and mid-1800s, that are almost invisible today,” Robinson says. “It’s just remarkable.”

Archaeology is often described as the “slow science” in a fast world. Traditionally, the work involved painstaking processes that took months or even years to interpret. But in the last few years, Vermont archaeologists have been using various new technologies, including LiDAR, to identify previously unknown cultural resources. Then, by combining them with other modern technologies such as GIS — or geographic information system software,

which maps data spatially — archaeologists can now predict, with greater accuracy, where they’re likely to discover new sites.

Aerial LiDAR is just one new tool in archaeologists’ ever-expanding toolbox. Ground-based or terrestrial LiDAR is now being used to create 3D maps of historic structures, such as covered bridges, which can then be used to measure subtle changes in their structure over time — or even re-create them in the event they’ve been destroyed by fire or flood.

LiDAR has its origins in the 1960s and ‘70s, notably, when the Apollo 15 space mission used a laser altimeter to map the moon’s surface. But, according to Vermont Agency of Transportation archaeologist Brennan Gauthier, it wasn’t until Tropical Storm Irene ravaged Vermont in August 2011 that state employees began using aerial LiDAR. They used it to survey transportation corridors and map stream channels to highway infrastructure and river banks.

Those initial LiDAR scans weren’t done to identify archaeological sites per se. Still, the VTRANS archaeologist says, “It was great for me because I was able to find lots of cool sites that no one knew about.” Those included old roller mills, stone walls, abandoned roads and even old cemeteries,

which are registered on all state- and federally funded bridge and highway projects.

Recently, Gauthier used GIS software to combine LiDAR scans with historic Beers Atlas maps made in the 1840s, which plotted every road and town in Vermont. He can now shift between 19th- and 21st-century maps to see how the built landscape has changed over time.

State archaeologist Robinson and his colleagues have done something similar, using LiDAR and GIS software to determine likely travel routes of the Champlain Valley’s earliest known human inhabitants.

As he explains, when archaeologists first excavated Paleo-Indian sites in Williams in the early 1990s, they didn’t know yet that the Champlain Sea, which existed between 10,000 and 16,000 years ago, went dry for a brief — at that time several weeks when Paleo-Indians occupied the area. More recently, however, Robinson and his colleagues have plotted known Paleo-Indian sites and compared them to the Champlain Sea’s shoreline.

Among them is the Mohawk archaeological site in Williams, which contained a long postdated other stone tools made from materials not native to this area. As Robinson

explains, that material was sent off to a lab that used X-ray fluorescence to determine its chemical composition. His team then compared the findings to known mineral sources in the region. Robinson was now sure with "a high degree of confidence" that some of the stone originated in Williams River from Massachusetts Lake in Maine, as well as from the Hudson Valley and Pennsylvania, a region spanning about 600 miles.

The archaeologist's next challenge was to determine how the Paleo-Indians made their way from, say, interior Maine to Vermont. Robinson and his colleagues, Wetherbee Donahoe from the University of New Mexico, used digital elevation models of the region — including some created with LiDAR imagery — to re-visit the travel routes based on slope, elevation, forest cover, water flow and other topographic features.

GROUND-BASED OR TERRESTRIAL LiDAR IS NOW BEING USED TO CREATE 3D MAPS OF HISTORIC STRUCTURES.

Then, by combining the numbers using a GIS technology called "heat-cost path analysis," they determined that the likeliest route the native peoples took to Vermont wasn't by walking overland through what are now called the Green and White mountains, as previously theorized, but by following the Champlain Sea.

"This technology shows that they could have used watercraft to get down here," Robinson says.

Other new technologies enable archaeologists to bring new data from artifacts unearthed in Vermont decades ago. Kerrie Tacher is an assistant professor of anthropology at Queens College, City University of New York. A few years ago, she asked Robinson's permission to borrow a 2,000-year-old pottery shard that had been excavated along the Connecticut River in 1885. Five years later, Robinson recalls, was to use it if she could extract lipids out of the shard to determine what its makers had cooked at it.

"She was remarkably successful," Robinson says. Tacher's research, later published in the British journal *Antiquity*, revealed that the pot had been used for cooking fish. "Five years ago," he adds, that discovery "would have been a pipe dream. Now, it's applied for another analysis — to actually take those molecules and reduce them down there" to pinpoint their age to within a 50-year time span.

John Goff, associate professor and director of the Connecticut Archaeology

Program at the University of Vermont, points to similar techniques that are allowing archaeologists to extract new data from old finds. In one study, which involved archaeological sites in the Caribbean, researchers generated starch grains from crushed boiling stones — or racks that were heated in a fire, then used to cook food — and then determined what meals they'd cooked. Another study extracted starch from 1,200-year-old dental remains to determine what plants that human had eaten — and even how the plant had been prepared.

Still other technologies facilitate underground discoveries without ever using a shovel. Robinson points to the example set by Sarah Parcak — a professor, Egyptologist, archaeologist and 2008 winner of the \$2 million TED prize. She's using crowdsourcing and satellite imagery to identify previously unknown ruins in the Egyptian desert. Eventually, Robinson would like to see Vermont use LiDAR scans, GPS and GIS software, and neither crowdsourcing to identify previously unknown cultural sites throughout the state.

As UNV's Goff points out, "The more we can do to learn things on the ground, the better. We believe that in a hundred years, we'll be better at what we do. Just like we look back a hundred years and think how barbaric technology was when they used pick axes and only found large objects."

Robinson agrees. Another state archaeologist — his predecessor, Giovanni Peabody, who retired in 2014 after 32 years on the job — suggests that much more remains to be discovered. As of January, Vermont had fewer than 6,000 known archaeological sites, of which 2,304 are of Native American origin. The rest are from early European settlers, old military bases such as Fort Independence and abandoned industrial sites such as the Elizabeth copper mine in Orange County.

That puts Vermont at the low end of archaeological sites per square mile nationally. Robinson points out, largely because the state is so mountainous and many areas have never been developed or studied.

Rapid rural technological advances in the "slow science" are highlighting the importance of proper archaeological practices for future generations. As Robinson puts it, "Who knows what tools will be available to us in 50 years?" ☐

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INFO

Find out more about how the state is using LiDAR, GIS and other mapping technologies by visiting the Vermont Center for Geographic Information on both at the Vermont Tech Fair, October 31 and 32 at the Champlain Valley Expo in Essex Junction, vcr.vermont.gov

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View From the Cockpit

A civilian pilot test-drives the F-35 fighter jet

BY ADAM L. ALPERT

On August 25, four Vermont Air National Guard officers gathered in a planning room at the South Burlington base to run-gaze a hypothetical mission—destroying a nuclear plant in North Korea. Their primary weapon, two F-25s, the military's controversial new stealth attack planes. This sort of "whiteboard" exercise is a regular part of their training.

But that day, the simulated would seem uncomfortably close to the real one. Fewer than 24 hours earlier, North Korea had test-fired a ballistic missile toward Japan. It was yet another sign of the isolated country's dangerous belligerence.

Could the F-35 evade North Korea's air defenses to destroy the nuclear plant in case of war? Could it do the job better, with fewer losses of pilots and planes, than the F-16 fighters it is scheduled to replace in the VANG in 2019?

My day job is running a life science company in Wisconsin, but my passion is flying airplanes and helicopters. So I have followed the national debate over whether the F-35 is necessary and affordable—or a waste of billions of dollars. The military has called the single-seat, single-engine jet "Lightning II Joint Strike Fighter as the answer to the increasingly sophisticated weapons in the arsenals of our potential enemies. The plane, the most expensive weapon in history, is equipped with advanced stealth technology that makes it invisible to most forms of radar.

The F-35 has also generated heated local arguments about whether it is properly based in Chittenden County, where some people feel the plane will create unacceptable levels of noise. This summer, a federal judge dismissed opponents' latest challenge, apparently clearing the way for the F-35 to arrive here in three years.

I asked the VANG to take me behind the scenes to make its case for the aircraft. I hoped my flying experience, albeit in much smaller aircraft, would inform my reporting. I began with an assumption that the F-35 is likely a good idea, but with an open mind about whether it is capable of carrying out its mission and worth the time and billions invested in it.



That's how I found myself "transported" to North Korea. Although the mission briefing was unclassified, it was not dumbed down. Even with my training and experience flying jet airplanes and turbine-powered helicopters, I was hanging on by the tail most of the time. And it was not just the dozens of acronyms and abbreviations that pepper military speech. Following the elaborate choreography of Air Force fighters and support aircraft required a real launch for rapid data assimilation. At times, the exercise felt as challenging as riding a unicycle while playing a high-speed game of chess.

Capt. Chana Clements, an Air Force intelligence officer, began the briefing with an overview of the target objectives,

assets and weapons, threats and contingency plans. Then Lt. Col. John Reball, an F-16 instructor/pilot and mission commander for the operation, described the attack as it would be planned if pilots were flying the F-16, the Guard's current plane.

Destroying the Yongbyon nuclear plant was originated as high risk for the F-16, he told us, meaning there was a good chance some Guard service and women wouldn't make it home.

At the very least, the mission would require a huge arsenal of aircraft, 20 in all, two Navy Super Hornets intended to jam enemy radar, eight F-35 fighters to clear away any North Korean fighter jets, eight F-16s to take out North Korean surface-to-air missiles (SAM) and to

destroy the nuclear plant, one AWAC command and control aircraft high above the battle to direct the attacking planes, and one Boeing 707-style plane to remotely guide electronic intelligence. Those last two qualified as big fat targets.

"That's 40 to 50 people you are putting in the air," in danger, just to do control and intelligence, Reball said. "That is not to mention the 20 people needed to fly the fighter-bomber aircraft, 40 to 75 people in total, all at risk."

Then Reball ran through a different scenario, substituting F-35s for the F-16s. This time the mission required just four aircraft, two F-35 fighter-bombers, each carrying two GPS-guided penetration bombs to destroy the nuclear plant, and two F-22 fighter jets to fend off any enemy fighters. The risk level for the F-35 version of the mission would be medium to low. "Total personnel at risk, four pilots. Namely, no aircraft would be lost."

They say the best defense is a good offense. In Air Force terms that means pilots on a bombing mission must neutralize the enemy's air defenses in order to destroy their targets and return home safely. But missile technology has improved dramatically, especially in places like Britain and China, since the U.S. Air Force launched the F-16 fighter jet. The plane is no longer a match for SAMs such as the Chinese-designed HQ-9, the VANG pilots told me emphatically. And while no one is anticipating a war with Russia or China, their weapon technology could wind up in less stable countries such as Syria and North Korea.

Lt. Col. Tony Mark, an F-16 instructor/pilot who helped conduct the whiteboard session, summed up the situation. Assuming North Korea has cutting-edge SAMs, there would be only one word for flying the F-16 on this mission, he told "suicide."

\$360 Billion Over Budget

Twenty years after the U.S. military started work on the F-35, it remains a work in progress. When development started in November 1990, the military's concept for a next-generation fighter aircraft was really three airplanes

— each a little different to satisfy the varying needs of the Air Force, Navy and Marine Corps, but sharing common components. The airplane also had to appeal to our allies around the world, whose requirements also varied, selling the plane abroad would bring production numbers up, theoretically reducing the cost of each plane.

Another challenge was the variety of missions required of the F-35. Initial draft specifications described a plane capable of engaging enemy aircraft, close air support of ground troops, suppression of enemy air defenses, and strategic and tactical bombing. The Marine version would need to be able to land and take off like a helicopter. The Navy wanted their version to be able to land and take off from aircraft carriers.

THANKS TO THE F-35'S SPECIAL CAMERA APP, I WATCHED MY TARGET EXPLODING ON THE GROUND WHILE FLYING IN THE OPPOSITE DIRECTION AT NEAR SUPERSONIC SPEED.

So it came as no surprise to many early shippers of the program that a design able to do all those things, with multiple masters running the show, would be over budget and behind schedule. What startled even the most die-hard detractors was the magnitude of the miss. The most accurate numbers from the U.S. Government Accountability Office suggest that, by the time an operational Air Force version of the airplane is deployed, the cost will be more than \$400 billion — \$360 billion over original estimates.

To date, only the Marine version has any significant flight time within an operational combat unit. The Air Force version was recently declared combat-ready, but even ardent supporters acknowledge that it will be a while before this variant, the F-35A, is able to do all the things it's supposed to do.

The program already enjoys the unenviable distinction of being the most expensive and delayed procurement in Pentagon history — to date, more than eight years late with a cost likely to exceed \$1 trillion by the time the airplane is airied from service some 20 years from now.

There are other problems, too. Most of the savings associated with mandating commonality among the various versions of the airplane have disappeared. The ambitious goal of 70 percent common parts long ago went by the wayside. Twenty percent is closer to what we are likely to see, according to remarks from Air Force Lt. Gen. Christopher Bogdan, the Pentagon person responsible for running the F-35 program, at a defense conference last March in Washington, DC. So it is not surprising that each airplane is now expected to cost \$140 million, \$50 million over the projection used to justify the program.

To put this in perspective, the truly scary World War II P-48 Lightning, from which the F-35s more is borrowed, cost just \$1.3 million per airplane in 1944 dollars and took a mere three years to develop. And it was one of the most successful fighters in history.

There have been additional concerns from within the program. The Pentagon has acknowledged reliability problems with the engine and the critical sensor integration software. That software is supposed to make the multitude of data collected by remote sensors easier for the pilot to understand.

Nevertheless, "I would be happier today knowing the pilots I am responsible for were in the F-35s than doing the current mission than on a F-4E," said VANG wing commander Col. Patrick Gomez. Even with its limitations, he said, the F-35 would be a better weapons system than the F-4E.

'Flying' the F-35

Part of the reason Gomez and other fliers are so positive about the F-35 is the way it fights compared to the F-4E. To make their case, they offered me the chance to fly both, using the flight simulator on which military pilots train. A cassette replicates the cockpit.

The F-4E has had so many incremental technology upgrades that just finding the right buttons and switches required enormous effort in a five-hour flight over Vermont and New York. At the same time, I had to set up a host of information, integrating electronic countermeasures, defensive and offensive weapons, navigation, communications and coordination with other allied aircraft. Never mind just flying the plane.

Blotting lagged more than 1,000 hours in various models of business jet, I expected the F-4E to be mostly a fiasco, more agile version. And so it was. But

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View From the Cockpit

by Paul

the procedure to deploy a 500-pound, laser-guided bomb, for example, was pretty much a full-time job. Manually operating the multitude of switches and buttons needed to complete the task, I managed to take out the YANU hangar. Good! Thankfully, no one was shooting back at me.

A few days later, I was in an F-35 simulator in front of a dashboard that looked much like an oversize iPad. A big screen in front of the console displayed my environment: blue sky and high clouds 35,000 feet above the ground. Below was not the Adak Islands but a well-lit, deserted stretch of deserting desert.

The F-35 is built to greatly reduce the pilot's workload, with onboard software integrating much of the information I needed to complete the mission: to destroy an imagined high-value enemy asset. Unlike the F-46 with its byzantine layout of controls and displays, the F-35's cockpit is very clean.

In addition to the single screen, I had a stick on the right side to control pitch and roll, a throttle on the left, a lever to raise and lower the landing gear, and a handle to eject the pilot. Conventional rudder pedals on the floor controlled yaw — much the same way a boat rudder controls direction of travel on the water. Everything else I needed I could read off the computer touch screen. It gave me only the most important information so I could focus on critical challenges, such as reasoning stealthily and taking out the bad guys.

At moments, I felt like I was playing an elaborate video game in which I could call on an array of apps that kept me updated on my weapons inventory, engine status, threats and targets. The most important app of all — stealth status — revealed exactly how difficult it would be for the enemy to detect me.

We were flying overhead and too fast to be concerned about more conventional threats, such as those posed by anti-aircraft artillery or the older Russian-designed missiles that I was plenty worried about a particularly menacing type of SAM. Although it hasn't been identified in the pre-scene briefing, I assumed it would be the Chinese-designed HQ-9 or something equally dangerous. Why else would we need the stealth of the F-35?

Now with 35 nautical miles to go, I could see my position relative to the target on the F-35's tactical display. At my speed of about 400 miles an hour, it would be less than a minute before I reached the "leech susceptibility



Simulated aircraft carrier as F-35B Hovers over sea



Adam L. Alpert, an F-35 simulator

region," the point in space where my GPS-guided bomb would have sufficient height, energy, impact angle and attack angle to destroy the threat.

While my wingman focused on electronic countermeasures to confuse any active enemy shooters, I set up for the kill. Moving the cursor over the triangularly shaped objective on the screen, I added the target to the top of the short list.

Worse-case, though, was the short distance between the solid green-lined, nine-sided figure on the screen that depicted the launch area publish-

region and the dangerous airspace where I might be detected. This was depicted as a gray, flower-like blob on the screen. My tactical app showed that, even with all these clever stealth systems, I would need to risk being seen by the enemy, most likely when releasing the bomb.

During that brief moment when the bay doors open to launch the bomb, the F-35 becomes detectable by ground radar and a giant target for surface-to-air missiles, not to mention enemy fighters. I don't want to waste any time getting out of town once I'd done the job.

I was never distressed by enemy aircraft during the simulator session, a blessing given that I was pretty busy just flying and setting up to hit the target. Still, I wondered how well the airplane would perform in a dogfight. The Air Force acknowledges that a clean F-35, free of externally mounted weapons, pods, tanks, etc., is probably better as an air-to-air fighter. But that's not the way the mission planners and pilots expect to operate the F-35.

"If you get into a dogfight with the F-35, somebody made a mistake. It's like

VIEW FROM THE COCKPIT BY PAUL



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View From the Cockpit

BY PEG

living a life of a telephone booth — very unpredictable,” said Rahall, the VANG instructor/pilot. “The pilot uses onboard long-range sensors and weapons to destroy the enemy aircraft before ever being seen. The combination of stealth and superior electronic warfare systems makes the F-35 both more lethal and safer.”

With only seconds to bring, I switched the target range controller click to 1 positioned my thumb over the stick's launch button.

I must admit that it was quite a rush to push the red button on the stick and see the weapons app wake up. Screeching, a bank took me into the upper-left corner of the screen. Then it was gone and away with an audible click as the launch doors opened and then quickly slammed shut. Watching on my jet's tactical display, I could see the bomb gliding toward the target.

I immediately started a sharp, 180-degree turn away from my SAM threat while the clock on my screen counted down: 10, 9, 8, ..., 3, 2, 1, launch! Thanks to the F-35's special camera app, I watched my target exploding on the ground while flying in the opposite direction at near supersonic speed.

AT MOMENTS, I FELT LIKE I WAS PLAYING AN ELABORATE VIDEO GAME.

The plane and I returned safely to our base. According to Lt. Col. Chris Caputo, who is charged with integration of the F-35 at the South Burlington base, this would not have happened if I'd been flying an F-16. “We absolutely need the F-35 with its superior technology to accomplish our mission and actually live to tell about it,” he said.

If the simulator's stealth performance is representative, F-35 attacks on enemy air defenses will be devastatingly effective. Engaging multiple ground and air targets during any fight, only once was I detected. The combination of electronic countermeasures, internal airborne geometry, protective coatings and a bunch of secret things make the F-35 difficult to track.

Only when the plane got very, very close to its SAM ground target or airborne enemy aircraft was there danger. The pilot can tell by observing varying

degrees of gray color on the moving tactical map. More gray equals less stealth. Less equals more. Stay out of the gray areas, and you are invisible.

Drone Zone?

Critics argue that it would be better, cheaper and safer to use drones or artificial-intelligence-controlled aircraft to carry out missions like the one I flew in the F-35 simulator. Gates agreed that this technology is unproven for many of the jobs the F-35 is intended to conduct. At the moment, drones lack stealth and do not fly high enough or fast enough.

“Likewise, they would fall out of the sky like flies,” he said. They also lack the ability to make the tough calls that depend on a pilot, such as deciding whether a potential target is friend or foe. But, Gates acknowledged, “Some day unmanned aircraft may be able to perform this role.”

The jury is still out as to whether the F-35 will become the truly autonomous aircraft that has been promised. The program's secret nature makes it difficult to know for sure if the multitude of serious problems encountered during development and testing foretell more problems or were the kind of usual difficulties involved in tackling any big technical challenge.

Critics including retired Air Force Col. Rosanne Greco of South Burlington, leader of the local Stop the F-35 Coalition, have come to one conclusion: “In addition to being grossly over budget, decades behind in development, and having complicated and costly maintenance problems, the F-35 is the only new fighter the Air Force has,” she said. “The military plan to make one aircraft accomplish three very different missions sounded great ... except it hasn't worked.”

If drones do become the weapons of choice in the future, the F-35 may be the last manned fighter to join the U.S. military arsenal. The surplus's introduction may signal the iconic fighter pilot's last stand. While Guard pilots acknowledge the F-35 isn't perfect and won't be for a long time, they agree that, even with its problems, the plane will be more effective against modern enemies than what they have now. We had better hope they are right. As the critics point out, there really isn't a Plan B. ☐

Adam L. Alpert of Milton is an internationally published aviation journalist. He is also vice president of BioEthic Instruments in Winooski.

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Left to right: Caiti Hineson, Ben Kolt, Alex von Lohing and Emily Bessery

Living to Serve

Theater review: *American Hero*, Vermont Stage

BY ALEX BROWN

The three main characters in Vermont Stage's production of *American Hero* are a comic lineup of coping strategies for minimum-wage earners. Nothing can penetrate Janice's door-to-door-a-day armor. Ted proclaims he's too good for the work but insists to attention to obey the rules. And Shelli, juggling two jobs, is the portrait of the actress-worker zombie awaiting her escape by staying in the shadows. That's what it takes to make ends coming \$7.25 an hour with any shred of self-worth. That and a huge sense of humor.

Local *Wolfe's* 2014 comedy comes right to the edge of dystopia but steers clear of heavy mordidity. Like a Bronx *Spriggin* song, the play delivers some acute character details as it asks us to take a long look at people working at a fast-food franchise. But, unlike *Spriggin*, *Wolfe* has to serve up a plot, and it's here that her play reveals itself as neither social-commentary *fish* nor character-study *rawl*.

The performances almost rescue a script that can't decide whether to aim a jab at capitalism or patronize its victims. The characters are introduced as caricatures can't-be-bettered full-on, bossy windbag, heart-down nonentity. *Wolfe's* main political act is asking us to dismiss people whose days are spent asking, "For here or to go?"

To even that second look for key characters, *Wolfe* creates conditions that force them to reveal the shame or sorrow they'd rather hide. After a deeper view, we can have sympathy for the circumstances that brought each of them to a dead-end job. And we can laugh, with them and at them.

The setting is a franchise sub shop. *Blossom* Integrity has found a way to extract the maximum profit from food by confining people and product to strict standardization, but the characters in *American Hero* aren't great candidates for homogenization. Nevertheless, they don't smother ball caps and aprons for the same reason

apart: They need a job badly enough to take a miserable one.

Bob, the franchise owner, is new to entrepreneurship, but he's got a mental and a stopwatch to drill him to assemble a sandwich in 20 seconds. Mysteriously, he doesn't show up for opening day, or any of the days thereafter.

Stack together, the hapless sandwich crew makes the best of it. For Janice, that means living out the Mount Everest theory of sexual attraction. Her cat-in-the-hat with very-mixed *Thel* takes place because he's there.

The squid stays on the fast-food line, but when the sandwich ingredients dwindle, the only instruction that comes from corporate headquarters are to keep the store open. As an impatient customer howls the existential question, "How can you be out of turkey?"

Wolfe tried to put her plot on that dilemma of three wishes meaning a franchise "abandoned by corporate." The playwright tosses in a dream sequence and attempts to blend social satire with theater of the absurd, as if piling genres will make the structural flaws in the comic premise. Adding ingredients to a sandwich might work, but too many trapes compromise this concoction.

Wolfe's characters, and not her story, make this slow Director Caiti Hineson gives the actors chances to deconstruct their collective skills at reprieve and their fine comic timing.

Thursday's audience laughed readily at better spiced with physical gags and nice bits of deadpan drollery Janice wheels out pull and snap with gun-cracking nonchalance. Ted helpfully points out a spot she missed and waxes, adorably, for her to come enough to return to it. Not gonna happen. And so this misaligned group never becomes the "team" of a training manual but builds its own *ad-hoc* against-the-world bond.

Caiti Hineson, as Janice, is a master of the sexy shrug. She sinks in with an over-the-top handling that she'll inevitably fill with sandwiches she's swapped. *Blossom* gives

Janice's very indifference a kind of grandeur, turning cringing gas into the definitive response to an inhospitable world. If Janice's self-confidence is limited to shoplifting, *Blossom* makes it damned heroic.

Ben Kolt masterfully keeps Ted's overbearing between brooding and harassment. An MMA left on the recreation scrap heap, he comes at least a modicum of the authority he built in a previous position. But, like his fellow "sandwich artists," he must keep this fast-food job at all costs. Ash's bright eyes glow white. Ted Masters, and his desperate search for a middle-manager job behind a menu board in both *Blossom* and *Homeward*.

Emily Bessery plays Shelli as a slightly wowed worker bee, trying to keep both her pride and her pain a secret. With a reluctant deadpan style, Bessery shows Shelli gripping her coffee to avoid herself for another day. And when she finds a reason to hope, Bessery keeps Shelli's pucker face in place — happiness is an alien emotion that she treats with suspicion.

Alex von Lohing plays four supporting characters with nice comic flourish — But the more comic, who signals blind obedience to a badly franchise manual, an indignant customer, a corporate franchise representative and a actual sandwich.

Scene designer Jeff McElroy and prop master Stan White create a fine working sub store, down to the Coke dispenser and restaurant equipment. However, it looks more like a vibrant local sandwich shop than one of hundreds of identical franchises endowed with million-dollar marketing. The spatial design is excellent, but the set lacks interesting corporate perfection.

The workers don't rise up to overthrow anything, but they digress in a window into life at the heart end of the economic sick. The actors easily cure the laughs and make a nice bid for empathy, too. Unfortunately, the play itself is no much like fast food. The first few hours are busy, but ultimately the fire isn't satisfying. This production portrays the character with great comic style, but the script's characters are empty ones. **D**

Contact: alex@vermontstage.com

INFO

American Hero by Alex Wolfe. Directed by Caiti Hineson. Produced by *Blossom Stage*. Through October 30. Wednesday through Saturday 7:30 p.m., Sunday 2 p.m. at *Plymouth* in Burlington. \$26-\$37-\$50. vermontstage.org

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Kitchen Quartet

Ghimire and Khadka families of Nepali Kitchen, Essex Junction

STORY BY KHYELIA SARI • PHOTOS BY MATTHEW THORSEN



Left to right: Tika Ghimire, Shreepal Rajbanshi, Jeeban Khadka, Damber Kumar Ghimire



Tamkeen's Tandoori

CHEFS: Tika Ghimire, Damber Kumar Ghimire, Jeeban Khadka, Shreepal Rajbanshi

AGE: 38, 35, 35, 34

RESTAURANT: AML, Essex Junction

CUISINE TYPE: Nepali-style food and Indian cuisine

TRAINING: Cooking as part of the family tradition

SELECTED EXPERIENCE: Head chef of Tika Ghimire's restaurant in Nepal and head chef of Jeeban's restaurant in Nepal

WHAT'S ON THE MENU? Various traditional Nepali dishes, including chicken, beef, and lamb. The menu also features a variety of Nepali-style food and Indian cuisine. The restaurant is known for its authentic Nepali food and its friendly atmosphere.

Coming to a family affair at Nepali Kitchen, a restaurant run by Jeeban Khadka and his wife, Tika Ghimire. The younger man is responsible for managing the front end. The older gentleman is the man chef, his wife, Damber Kumar Ghimire, and Khadka's wife, Shreepal Rajbanshi, are his assistants.

Khadka's and Ghimire's families were among the tens of thousands of Nepalese refugees of Nepal's descent who fled to refugee camps in Nepal after they were stepped of their citizenship in the early 1990s. They spent about two decades in the camps before resettlement in the U.S. began in 2008.

Khadka and his immediate family were among the first Nepalese to move

to Vermont. A year after arriving in Spokan, Wash., in 2011, Ghimire moved to the Green Mountain State. Khadka's wife, a Nepali citizen, joined him earlier this year.

Khadka is a community leader in the Burlington area. He was an AmeriCorps volunteer, worked with Spectrum Youth & Family Services and served on the Burlington Parks Commission. While he didn't have any experience operating a business, he has always liked cooking.

When Seven Days met with the chefs, they were getting ready for the launch crowd. Khadka did most of the talking and interpreted for his wife and aunt.

SEVEN DAYS: How did you get into the food business?

JEEBAN KHADKA: I was looking for some business ventures for a long time. My aunt owns a store down in Burlington. They have a cheap place [Nepali Diner/Bistro/Bistro]. I was told by a lot of my family members, "Why can't you do something productive and make some money?" Aunt friends, you know, they want you to make some savings, buy a house and lead a happy life.

The work I was doing—social work, volunteering and spending time with the community—that's very good work, very productive work and very rewarding, but that's not much earning you can make. That was one of the reasons.

We love to cook. There are so many foods that we can make.

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SIDEdishes

BY JULIA CLANCY & SUZANNE POSHAIZER



Left to right: Dave Ridge, Mark Corson and Sean Buchanan

A Dream Transferred

PREMIUM PHOTOGRAPHY BY
BRIAN BLACK RIVER PRODUCE

In the words of company president SEAN BUCHANAN, North Springfield's **BLACK RIVER PRODUCE** "started with a handful of cash and a dream." **BUCHANAN** and **MARK CLARK**, who described themselves at the time as "side boys," founded the food distributor 30 years ago. BRLP has operated as an independent entity — until now. On October 24, the company's new owner will be **ILLINOIS** and Wisconsin-based **Reinhart Foodservice**, the fourth largest food-service distributor in the country. BRLP staff was informed of the change last Friday.

According to **Buchanan**, the company will retain its identity even as it becomes part of the **Reinhart** family of businesses: "Black River is a strong brand," he says. "The trucks will still be out there. They'll still say 'Black River'." And, he continues, the company will remain dedicated to using green technology, participating in the local community and selling food sourced from Vermont farmers and artisans.

Given that revenues have been steadily

increasing, why sell? With **Reinhart's** weight behind BRLP, **Buchanan** suggests, the company will be able to do more to help farmers. "Last week, someone called us with 120 [cases of] broccoli, and we could only take 40," he says. "We want to be able to take all of them."

While BRLP has strong ties to area colleges and hospitals, **Reinhart** does more business with elementary and high schools. "We want to use an increase in that [sector]," **Buchanan** says. He believes joining the **Reinhart** family will also help BRLP place more Vermont products in mainstream grocery stores and big-city restaurants.

Buchanan notes that **Ridge** and **Corson**, both in their 60s, are ready to be a little less involved in the company — though neither is leaving. Over the years, **Buchanan** says, they've received "a lot of offers," including ones from **Reinhart**. This time, they decided to bite.

"People get nervous when there's change, and that's totally OK," **Buchanan** says. "I got a lot of calls over the weekend [from farmers], and I was like, 'Look, do we pick up the squash

today?' Yes. Are we going to pick the squash up next week? Yes."

The president hopes locals will give his company time to demonstrate that, though its new owner is headquartered in the Midwest, BRLP's heart is still in Vermont. "I just hope people really give us the chance to put our money where our mouth is," says **Buchanan**. "We're not looking to change anything we do, but to have the capital and resources behind us to do it better."

—SP

Crazy Side to Quechee

CHIEF HEAD CHEF FURUS HAS MODELS EASY TO A DRINK-AND-HOT-SPOT

Fans of the fluorescent food truck **OUR MAMA** **QUECHEE** will soon be able to find the **Reinhart** family's "crazy side" in a new location — a storefront at 1 Quechee Main Street.

After 18 years as the chef at **Quechee Inn**, **Felix** left **Reinhart** **Corson** to drive across country in search of culinary inspiration. The funky roadside eatery of the West Coast struck in his mind, he says. When **Reinhart** **Corson** moved back to Vermont, he took the ethos of a coastal beach stop with him, opening his tropical-themed food truck in June 2013.

"I called [the truck] just 'Crazy Side' because everyone thought it was new for doing it," says **Felix**. "I had 22 years of fine-dining education, but eventually I started looking for different venues."

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Kitchen Quartet

After [Shreepek] came from Nepal, she's always wanted to do a food truck. She used to watch all these food channels.

And I spoke with [Tika]. He worked in local restaurants here. He worked at *Shivihar* [at India]. He did work at Central Market for some time. If you know how to cook, owning your own business makes no one sense.

SD: Where did your uncle learn to cook?

JK: When he was little, his dad died. He went to Thangpo, which is the capital of Bhutan, and he started working in a restaurant and started [with] dishwashing, chopping firewood and things like that. He did that for a year, and then he started cooking.

There are a lot of [Indians from Madras] in Bhutan. The restaurant he worked for sent him to Madras to learn how to make *dosa* [savory pancakes]. He worked there for a year.

In Nepal, he used to own a canteen. It was for the staff who worked for [the United Nations Commission on Human Rights] and World Food Program.

SD: What dishes are selling really well at the restaurant right now?

JK: Our top-selling dishes right now are chicken tikka masala, chicken curry and butter chicken. Most of our carries are very popular. Our sang dahi, which is squash, tastes very rich. A lot of people like it. Popular among the Nepalis are dumplings, noodle soup and chow mein.

SD: Since your uncle left Bhutan and Nepal, what food does he miss most?

JK: In Nepal, we used to slaughter goats. We had fresh meat every day. It's not frozen meat. Here, once you keep in the freezer [and used] it comes a long way, it does not taste as good, so never have been you try to prepare.

Then *dhoti* [chile-chinese stew], the national dish from Bhutan, is very popular. It's very good. We do make it here. We do get chicken from Bhutan. [But] it's not good as it used to be.

SD: How do you divide the work among four chefs?

JK: I'm a chef in the morning. [Tika] does the main entrees and sauces. I do the prep work. [Dumbar] does everything, the same thing [as her husband]. [Shreepek] makes the pickles and dumplings. I run the front. I do the accounting, marketing, paying the bills and writing the checks for everybody.

SD: Who are your customers?

JK: Most of our customers are local Americans. We have a lot of regular



customers, and sometimes they come twice a week, three times a week. We do have some Nepali customers. I think it's because of the location. If we were in Burlington or Wisconsin, we would get a lot of Nepali customers.

SD: Any plans to introduce any new items for winter?

JK: I'm thinking about adding more soup [options]. I've been experimenting with some new ideas. For example, some *dhoti* could be a really nice, cheesy soup for winter. [But] our house special dish, we get our *dhoti* and *gundruk*, which is fermented dried mustard leaf. We make a soup out of it. I'm thinking, maybe *gundruk* noodle soup — spaghetti noodles with *gundruk* soup.

SD: What's the one food item you can't live without?



JK: One food I cannot live without is rice. We don't get a chance to eat in the morning because we come early and we make soups, some dumplings, and eat right before lunch.

TIKA GHIMIRE: Chapati, roti and pasta.

SD: If money were no object, what kind of restaurant would you open?

JK: We didn't take any loan from the bank to start the business. I borrowed from my sister and my mom. If I had money, I would have added more equipment. I'd probably buy one more deep fryer. I would change the flooring; it's slippery here.

SD: What's on your playlist?

JK: In the morning, I play *Nagun* [Hindu religious songs]. After 10 a.m., I play Nepali pop songs. Sometimes I play Hindi songs. Sometimes I play reggae. If you cannot eat or eat dinner, eat the food, you have to have a taste of ethnic music.

SD: What about when you're not working — any hobbies?

JK: I used to spend a lot of time driving around the state. I love to take pictures, enjoying the sunset. I haven't been able to watch a single sunset since I opened the restaurant. I miss that — being able to go down to Battery Park and just relax. It was doing 8 a.m. to 5 p.m. work. Now, it's 7 a.m. to 10 p.m.

SD: What do you and your uncle like about having your own restaurant?

JK: Being able to work for yourself living with your family all the time.

TG: One of the things I like about having my own business and working in a restaurant is being able to make whatever I love to cook. There's no one telling you, "Oh, you're five minutes late today." I come in at 7 in the morning. I stay up until 11:30 [p.m.] to do the ingredients, the cleaning.

SD: Are you thinking of starting any other food venture?

JK: I'm thinking of getting a food cart — maybe grill, window grill. My wife has always wanted to do that. That would be my job for her.

SD: What is the strangest thing about American food habits?

JK: When I first came here, at the airport in New York, JFK, somebody came to serve us, and they brought a big bag. Inside, there were sandwiches, uncooked tomatoes, vegetables. Most of our food are cooked, half cooked or steamed.

I never had salad like that before. Nobody tried the sandwiches. We were hungry all the way here because we couldn't eat anything. But now, because I went to school here, I started eating American food.

TG: I see Americans eating bread, sandwich. They don't eat a lot of rice. We don't have maso [baked flatbread] right now. We make *parota* [flat-based pan-fried]. So every time, people ask, "Do you have maso?" They're always asking for bread. ☺

SIDE *dishes*

CONTINUED FROM PAGE 49



Chef Brad's
Creeky Side

The new Chef Brad's Creeky Side, which Prikey aims to open the second week in November, will serve breakfast and lunch Wednesday through Saturday, plus "full-on" Sunday brunch. The menu, like the food truck's, will feature healthy, California-style fare — "like a casual oasis within Vermont," says Prikey.

Homeside soups, sandwiches, acai, burritos and breakfast staples will be filled with "as much local product as I can get my hands on," Prikey adds. "A buddy in [Boston] will offer a direct supply of fresh scabard. Made-from-scratch desserts such as profiteroles, creme brulee and white chocolate panna cotta will spotlight the chef's culinary training.

No need to worry about the loss of the food truck and its adjoining American-flag-bedecked school bus — during the summer months, Prikey plans to park his mobile eatery outside the new restaurant. Though the bus is no longer needed as indoor seating, he says it will gain a second life

as an on-site ice cream truck.

—J.C.

By Popular Demand

LOCAL FISH CATCHER PLANNED FOR FISHBORN TANGLEWOODS BAR

When **AM FISHMAN** leased a barn at 179 Gaget Road in Waterbury Center — formerly home to Tanglewoods Restaurant & Bar — he envisioned opening a full-time wood-

The eatery, which Fishman is calling simply the **RESTAURANT AT THE BARN**, will share the space with a wellness center run by the Ball's Cooperative, formerly of Barford. "They're going to offer all sorts of classes," Fishman says.

Although he's not ready to talk about menu details, Fishman says the restaurant will be "really consciously diverse." He expects to have a soft opening in early to mid-November and a grand opening by early December. Fishman, who says he grew up with the barn "in his backyard," wants to create "a place for everyone to gather a place for people to get to know their neighbors again, and come together over great food and drink."

—S.P.



Restaurant
at The Barn

ding venue there. But his friends and neighbors had other ideas. "The people in town really wanted it to be a restaurant," he says.

And a restaurant they will get, says Fishman. One that serves "clean, simple food and drink," made with local ingredients purchased from farmers whose Fishman knows personally.

any to gather a place for people to get to know their neighbors again, and come together over great food and drink."

CONNECT

Fishman is for the local food group! On Twitter: **Harrah Fisher Eggen** @fishatbarnvts, On Instagram: **Harrah Jesse Clancy** and **Isaac Isaac Fishman** @fishatst.

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Delivering the Goods

A central Vermont food distributor connects growers with customers

STORY AND PHOTOS BY SUZANNE PODHAIZER

Gregory Georgiakis, cofounder of the food-distribution business Farmers to You, strides through the company's headquarters in his way-to-run-some errands. The office is located atop a hill in Berlin with a gorgeous view of mountains that now are streaked with autumn colors. The top of Cassini's Hoop pokes up just at the horizon. The path to his white pickup takes Georgiakis through the warehouse, where floor-to-ceiling shelves hold large plastic coolers and stackable crates. Folding tables and rolling metal racks filled with product are scattered around the concrete floor.

Seven warehouse staffers move with focused energy. One pulls logs of lumber out of a chest freezer and piles them on a table, ready to weigh and price them. It's noon on Thursday and, by 3 p.m., it'll be all hands on deck to "work the pick," using printed lists to pack orders of food destined for families in Massachusetts.

Farmers to You is a business that combines something old — getting food from farms into the hands and mouths of hungry diners — with some things that are quite new. Specifically, it uses a customized internet database program to monitor inventory from its premier farms, accept orders from customers, and make what customers want and how often they want it.

Each Wednesday and Thursday, Farmers to You sends a pair of refrigerated, 20-foot box trucks to Boston to deliver some six tons of food, the vast majority of it — around 85 percent — sourced from Vermont. Farmers and artisan food producers' packages bulge with Gersuani Butterball potatoes from Dunes Back Farm in Shelburne, turkey sausage from Rhinegrove Natural Foods in Colchester, pork from Stag Valley Farms in East Hardwick and ice cream from Stafford Organic Creamery.

"We pack grocery bags like they're gifts," Georgiakis says joyfully.

The "gifts" are destined for some of the 300 families who regularly use the service, which began its weekly runs in 2010. This year, FTY will spend \$1,200,000 buying from area farms and delivering "directly" — with literally no wasted food, says Georgiakis.

By spring he plans to have 200



Chef and farmer Joe Butty handling off a box order to Gregory Georgiakis.

Vermont families as customers, too. Currently, there's a pickup point at the company's HQ in Berlin, with additional spots planned in the Mad River Valley, Waterbury area and Burlington. The new sites should be up and running in the next month and a half.

AS FARMERS TO YOU BEGINS TO SERVE VERMONTERS, THE GOAL IS TO BRING NEWBIES INTO THE LOCAL-FOODS FOLD.

How does FTY work? Kind of like a cross between a grocery store delivery service and an aggregated farm store, such as the one operated by the Intervale Food Hub in Burlington and Colchester-based Peter's Greens. FTY offers a way of accessing a range of "free choice" local foods to consumers who may not have much time for shopping or picking the food themselves. The advantages are based on what is seasonal and what partner farmers are keen to sell.

The online interface is simple. First you sign an agreement in which you pledge — in a nonbinding, handshake-y way — to order at least \$40 worth of food per week and to strive for consistency for the sake of the participating farmers. Then you can scroll through a list of about 250 items — grouped into categories such as "meat and fish," "dairy and eggs" and "bakery and grains" — and add what you like to your basket.

With the cost of aggregation, packaging and delivery built in, FTY's pricing lands somewhere between farmers' market and gourmet store. This week, for example, organic golden beets are \$1.99 per pound. A Creston Hill Ranch from Red Hot Baking, made with Vermont-grown wheat, is \$5.00. And was Tripp Farmstead's Oss cheese is \$21.80 per pound. (By comparison, Boston's Farmstand Kitchen sells it on sale for \$38.50 per pound.) Hitting a bag of wheat? You can save even more time by choosing one of four predestinationed shares — omnivore, paleo, vegetarian and dairy-free — for about \$50 a pop. Your order is delivered to a drop point of your choice.

FTY isn't cheap, but it's a time-saver, and it guarantees access to fresh, New England-sourced ingredients

Vermonters will receive a 5 percent discount off of the listed prices, because their food won't travel as far.

Georgiakis says his customers are not necessarily well-heeled — some live in more affordable neighborhoods and have just one family car. "They're solid middle-class, but they're profligate food," he explains.

Laurie Sheffield, who shops for a family of four, is a Farmer to You customer in Boston. She signed up for the deliveries because she was interested in a CSA but wanted more choices. Sheffield says via email. Now, 30 percent of her family's sustenance comes on the box truck from Vermont.

Similarly, Somerville teacher Rachel O'Leary says she used to have a CSA but enjoys having a wider variety of foods available through FTY. Now, O'Leary says, almost everything her family eats is local and organic.

Georgiakis notes that Americans, on the whole, spend more on entertainment, transportation and health care than they do on healthy food. But he's convinced that it most families have room — or can make room — in their budgets for the farm-to-fork fun his company sells. Education is key. People might change their behaviors if they learn the value of eating "food that's alive, food that's going to heal you, not make you sick," he says. "Industrial food makes you sick."

When Georgiakis and his family moved to Vermont, he intended to be one of the people growing healthy, life-giving food. After they scouted for land, he used the skills he'd developed over 30 years of running his family's Boston-area horticulture business. Georgiakis worked as a self-employed agricultural consultant, helping farmers analyze and strengthen their business models.

Many of his clients kept telling him that, even with CSAs, farmers markets and wholesale restaurant accounts, they were struggling to make ends meet. "If it weren't for my wife having a job off the farm, we'd be destitute," he recalls hearing from some farmers.

But they were reluctant to talk publicly about their challenges, Georgiakis says. He recognized that small farmers

SUNDAY BRUNCH

required more income than one-on-one sales could generate but were unable to supply thousands of cases of produce at a time to behemoth grocery stores. They needed another outlet.

So Georgikis began to envision a medium-scale delivery service that would purchase larger, consistent quantities of product from farmers—even though it would mean postponing his own farming dream. With Tom Parker (who now works at High Mowing Organic Seeds in Wiscasset), he developed FTY.

The business partners were aware of the value placed on eating close to home and increasing food miles. But

However, it may be inevitable that some of the latter will defect. "Support your local infrastructure first, then use us," Georgikis suggests. "Make the super-market last."

FTY is not yet profitable, but it's getting close, he says. Investors and a capital fund have kept it afloat during the growth phase.

One of the associated costs of FTY, albeit a worthy one, has been paying livable wages to staffers; they start at \$15 an hour and receive a discount on food orders. FTY currently has six full-time and 30 part-time employees, including its truck drivers.

Anyone familiar with central



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they decided that the best way to benefit Vermont farmers would be to set up a business that shipped out of state. That would instantly give growers access to a multi-million-dollar market without cannibalizing their current customer base.

After several years of operation, though, the farmers who work with FTY expressed a desire to serve their own communities, too. After all, studies by Vermont Farms to Plate have determined that in-state sales of Vermont food contribute a mere 6.9 percent of the market. Annually, \$3 billion goes toward food from other places. And around 85 percent of that food, says Georgikis, comes from supermarkets.

"There's huge opportunity here," Georgikis says. "Maybe people don't have a crop-in their own. Maybe some people aren't good enough cooks to accept a big basket of vegetables" in a CSA.

As FTY begins to serve Vermonters, the goal is to bring members into the local-foods fold, rather than to poach customers from CSAs and farmers markets.

Vermont agriculture would recognize many of the faces at FTY as they pack orders and prepare for truck-driving shifts. There's Don Coss of Chocomaury Brook Farm in Plainfield (soon to be known as Quill Pig Farm); there's Karen Wessell, whose father, Richard Wessell of Case Farm, literally wrote the book on making organic farming a viable business. Watching them work, it's clear this is a right-kind case of people who are passionate about the food system.

Every Tuesday, after packing is done, the whole FTY group gathers for a staff dinner. This week, a cut of beef that's been cooking all day is on the menu. "Nobody has to stop, but they all do," Georgikis says.

He hopes the same will be true for those who buy from FTY, too. "We're looking for customers for life," he says. ☺

Contact: profshuber@sevendayny.com

INFO

Learn more at GreenCityGrows.com

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www.oxfordjournals.org/

crafts

KNITTERS & NEEDLEWORKERS: Crafts classes for the craziest knitters & sewers! Memorial Library Collaborative 6-8 pm Tues. Info: 360-633-6100

4280

ON-SITE WIP-STOP GARAGE: Registrants are welcome at a private residence (operated by Michaela Leach, 2500 Baya, Huntington, 9-9:30 p.m. 5/16) with bus access.

etc.

LEARN AND GROW WITH US! Healthy careers give the gift of life. www.college.kennesaw.edu
Kennesaw, GA 4pm-6pm. Free. For more info, call 770.424.2000.

HEATHCOTE Individuals need for a thought-provoking and respectful conversation about death, aimed at scattering white life. St. Johnsbury, Vermont. 7-11 a.m. Free. Info: 202.342.3478

A SUCK-TIME HAPPY HOUR: Implants up, costality, labor and other risks are declining, and joining list of effective drugs. QMS Auto Center, Burlington, N. 30 8 p.m. DC info on new effective small cases.

WALK BACK OUT WHISKEY NIGHT Female-identifying cyclists come first at a stop-at-bike-again shop where questions are welcome. Like Rye Cycle Vermont, Burlington, & Spun. Free admission. Info: 802-447-5.

HISTORICAL TROLLEY TOURS OF BURLINGTON
Take a style-while-learning funfact about the
Queen City's historical town exploring history, farm
culture and even flowered industries. Save
trolleytourist.com for details. 1 College St., trolley
stop, Burlington 802.434.4214, tues, 54-60
for kids, 62 and older, free. 10/25/2013

INNOVATION MEET. WE'VE BEEN & GONE! Testimonials from users of the virtual reality training system. www.vrtraining.com

INNOVATION WITHIN. WILSON PEREIRA has worked for sustainable impact. Experts in the financial field share their expertise in a series of practical ideas that might be useful. MaryMcQueen Russell, University of Vermont Medical Center, Burlington, VT, is an author, editor, administrator.

PETAL IT FORWARD Commuters' days get a little brighter when Fiegat Me Not Flowers and Gifts representatives hand out free bouquets on Mass Comm. Southeastern Bus & Comm. Free Info. 201-637-0377.

Working Man

OCT 23 | COMEDY

Conanite Mike Deluglio has put his hands on the script, and has taken the stage to more than 70 cities around the world, contributed to numerous episodes of Montreal Public Radio's "The Awareness Hour" and inspired laughter in dozens of one-night television audiences. All that came atop with his access to the production seems to be paying off: *Don't Think Twice*, the 2004 feature film he wrote and directed, hit screens across the country this summer, and the New York Times' Neil Genzlinger lauded its "brilliantly current comedy." "Don't Think Twice" is "a fun little farce" as *ms. magazine* puts it, writing, to be sure, "they are just so smart." Check out *Seven Girls* this fall. Like *Calvin*, in so many ways Deluglio has no easy rival of his upcoming *Flynn McGurk* show.

MIKE DIRINGHA
Sunday, Feb. 28, 7:30 p.m.
at Flyers HomeStaps in
Suffington. 200-26-10
Info: 800-444-2222, 200-26-10

1302

Life Insurance: Artists put pencil to paper with a live model as their muse. Bring personal materials. • *Dr. David Mandelker: 6:30 & 7:30 a.m. STD: 665-6345*

References

INNOVATION WEEK, DOWNSIDE NETWORKING
EVENT Venture capitalist Chris Cross of
 Pineducks Capital joins forces with angel investor
 Michael Coleman to host and moderate an enter-
 preneur talk that takes attendees through a crowded
 marketplace, something not uncommon in the
 area. Karmal Hotel House, Arlington. 5:30 p.m.
 Free. Info: bit.ly/dn100

INNOVATION WEEK, FROM STRATEGY TO SUCCESS—INSPIRED BY DISCOVERING A TECH PIONEER ON VENUE— LUNCH & LEARN: Hiresha Datta (from Left) and Ted Allen (author) have they represented their businesses that is their own story to be told. (Photo: Michael J. Hines)

WELLY MANAGING GROUP WORKSHOP—MEETING: Professionals in marketing, advertising and communications to learn about the company's organizational structure. (Photo: Michael J. Hines)

WELLY MANAGING GROUP WORKSHOP—MEETING: Professionals in marketing, advertising and communications to learn about the company's organizational structure. (Photo: Michael J. Hines)

overconfident.

CURRENT EVENTS CONVERSATION In-society subjects take the spotlight in this informal and open-ended discussion. Tuesday, May 14, 7:00pm-8:00pm. Free. bit.ly/1864j0m.

HOMESHARE VERMONT OPEN HOUSE: See item
introduce home sharing/make up with staff over
afternoon and make ph. HomeShare Vermont, 55
Rutland, 4-6 pm. Free info. 802 253

conferences

WISCONSIN'S WILDERNESS-IMPACTS MEETING FALL CONFERENCE. "Telling Your Story" is the theme of a daylong gathering for naturalists taking on development in the Forest West. VTGrip will be at the Colby Community Center, Vermont Statehouse, Montpelier 05602, 4 pm, \$20-\$30, free for kids. 10 a.m. speakers, papers and Champagne reception. 503-523-5078.

100% 100% 100% 100% 100% 100% 100% 100% 100% 100%

List your upcoming event here for free!

SUBMISSION DEADLINES

ALL SUBMITTING SUBJECTS WILL BE REVIEWED BY THE JUDGES AT NADA FOR CONSIDERATION IN THE FUTURE. ALL SUBMITTING SUBJECTS WILL BE REVIEWED BY THE JUDGES AT NADA FOR CONSIDERATION IN THE FUTURE.

TO BE LISTED YOU MUST INCLUDE THE NAME OF EVENT, A BRIEF DESCRIPTION, SPECIFIC LOCATION, DATE, TIME, COST AND CONTACT PHONE NUMBER.

CALENDAR EVENTS IN SEVEN DAYS

LISTS AND SPOILS ARE WRITTEN BY KRISTEN BARN: GIVEN DAYS OUT FOR SPACE AND STYLE. DEPENDS ON CIRCUMSTANCES AND OTHER FACTORS. CLASSES AND WORKSHOPS MAY BE LISTED IN EITHER THE CALENDAR OR THE CLASSES SECTION. WHEN APPROPRIATE, CLASS ORGANIZERS MAY BE ASKED TO PROVIDE A CONTACT PERSON.

CONCLUSIONS

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SYSTEMS

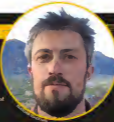
1000-0000/01/0000-0000\$10.00/0



OCT 28 | WORDS

Bringing the Heat

In an interview with *Arts & Letters* Magazine, Harrison last winter, environmental author Jonathan Mingle said he hoped to raise awareness of black carbon emissions caused by burning solid fuels such as wood and coal. Mingle brings his message to Norwich University as part of the school's Writers Series with a reading from his 2010 book, *Fire and Ice: Coal, Solidarity and Survival on the Roof of the World*, in which he uses the Himalayan village of Kanchi as a case study in climate change. The former Middlebury Fellow in Environmental Journalism shares his expertise during a Q&A about environmental writing and climate issues.



JONATHAN MINGLE
Wednesday,
October 26, 4 p.m.,
in the Multipurpose
Room, Knightberg
Library, Middlebury
University in
Ward, Vt. Free.
Info: 455-0204
mingle@uvm.edu

OCT 29 | MUSIC

First-String Players

Although they came together more than a decade ago, the members of the Felice Quartet "still play like a young quartet," waxes the Guardian, "renew[ing] the music's energy, shock[ing] on out[side] our sets with easy fortissimo." This is some high-achievement for a string ensemble, and the Felice Quartet has earned it with a dynamic approach to chamber music. Drawing on the diverse backgrounds of its players — Romanian violist Corina Iuliana, Polish violin Krzysztof Chorzelski, and French cellist Nicolas Galbraith and violinist Axel Schuchert — the ensemble breaks traditional boundaries in interpretation of classical and modern-day compositions. Concertgoers with an aversion to canonicity in a performance space in Mahaney Center for the Arts' Access Lobby before meeting in works by Brahms and Schubert.



Photo: Tom McCann

SELCEA QUARTET
• Friday,
October 29,
7:30 p.m., at
Mahaney Hall
Mahaney Center
for the Arts,
Middlebury
College, 94-25
Karlson Rd.
\$20 with cash;
\$40 for donors
prior to 6 p.m.
Info: 455-0433
middlebury.edu

OCT 25/26 | THEATER

Doing Time

The popularity of the Netflix show "Orange Is the New Black," based on a memoir by former inmate Piper Kerman, has sparked an increase in awareness of the prison experience. The topic has been for study in the Green Mountain State. *Intersections*, a theater project directed by Tina Lee Dennis, aims to give voice to incarcerated Vermonters and their loved ones. Informed by inmate letters, first-person stories from the inside, and accounts from visitors' and inmates' family members, this compilation of monologues and scenes provides a broader portrait of those affected by the criminal justice system.

INTERSECTIONS: A THEATRE PROJECT ABOUT PRISON AND REFORM

Thursday October 25, and Wednesday October 26, 7:30 p.m., in Auditorium in Burlington. See website for additional dates. \$10-70. Info: 840-0426 artabout.com



INTERIOR-PAINTING: Prompts Flow into a 30-minute live radio and streaming opportunity in a judgment free atmosphere. The Midwest Co-op Burlington, 4-5pm. Free info: 844-800-3199 ext. 303.

acti000000

FACILITATOR BATHING: Community-minded folks learn the ABCs of leading the activities (current educational programs, Peace & Justice Center Exhibitions, etc.) on their July 2003 tour, vol. 2.

WICKO RUBIN covers Shantia got the ABC on topics ranging from soil preparation to planting to water to soil vegetables in Turbidity. Was Ives allowed to know about fruit trees but Ives afraid to ABC? Biology: ShantiaLibrary: Montpelier, Vt., Feb. 10, 2008.

FIGURE 1. *Pasta quartus* interpreted the parts of a free model. Chaffee & Corbett (National, 9-8 p.m., CBN 15, vol. 70, 1962).

FRANKLIN COUNTY MEMORIAL CHAMBER OF COMMERCE/CHAMBER Area professionals and business leaders work with a staff specializing with special guests from Northeastern Orthopedics and Sports Center, Doctor's Office, Community College and the University Medical Center. St. Albans, 3.30-5.30 pm, 35-40, registration only, \$10.00.

INFLATION ECONOMIC DEVELOPMENT CORPORATION ANNUAL MEETING: Sen. Patrick Leahy approaches the podium for a keynote speech at the convergence of local business leaders. *Carroll Plante - Cambridge University, 5-7 p.m., \$20 admission, info: 800-555-2222*

Start your own! An evening consultation for parents starting a new business, focusing on ideas and methods for success. *Trainers: Elizabeth van der Meer, Elyse Clark, Rosalee Bird-Hazare, Birmingham, 6 pm, \$10*
Info: 432.1434

WORKING TOGETHER PLANNING FOR A SUCCESSFUL TRANSITION AND RESULTS There can be no one-size-fits-all formula for better results; it's organization-specific. That greater guides a simple scenario and a solution between corporate board or league level will be served. CTV Channel 7 Studios Washington, area 4:30 p.m., Sat. only, \$64-\$85.
area 24

SWITCHING TO A WHITE BRICK PUBLIC
FEEDBACK MEETING: Current homeowners voted to switch general manager Scott Pavesi and get the latest information on engineering and construction. Surveys, plans and photos keep up the high momentum toward a 2:30 p.m. Feb. 10th 1971.

DISMANTLE THE DESIGN TEAM: As a result of the first vote the values of space and community greatly. The efficient team, the designers, 12:30-1:30 p.m. Feb. 10th 1971.

PUBLIC FORM The current Transportation Trust
Funds Bulletin is available through our website
at www.gatewaycorridor.com.
For more information, contact us at
1-800-368-2542.

Farm NightLife. The Farm in Plateau Heights could visit Winwood's Food Systems plus with less days off take breakfast sessions and teaching. Allright! GrandBaptist.org, 8 (30 a.m.-4 p.m.) \$60-125

**STUDENTS IN MANUFACTURING TO MAKE
BOSCH'S FUTURE.** Award Excellence and an additional \$10,000 prize. Just Douglas Inquiry
today! Students to become tomorrow's industrial
living innovators. Capital Plant Model & Conference
Cost: Manufacturer \$1,500 w/o. Regist. \$50 US. Info
Contact: info@bosch-usa.com

MOUNT WASHINGTON SCALE MOSQUITOES. Mosquitoes break out the superbug and target the small staff at a mountain resort in northern New Hampshire. *By David L. Johnson* DLJohnson@NH.gov or 603-882-3333. www.nh.gov

CONTINUING EDUCATION CREDIT: Instruction for individuals of varying ability levels is tailored to each student's unique style. North Star Studio R.

**FOR REAL, WOMEN'S TAILORS WITH THE BELLEGA, BY AN
DESIGNER ON R&D** and **colleges-don't-think** more is
the **swallowtail** is an **improving** **shopping** **swallowtail**
aimed at **confronting** **body** **shaping** **swallowtail**
Arlington, 5.30-7 p.m. at \$15 **into** **headquarters**
swallowtail

IMMENSE BAYES BLAST—Cygnet builds a home of fun, directed technology with strong, their personal aesthetics. South-East Studio, Washington, D.C. 2004-10. www.cygnetdesign.com

AMERICAN MEDICAL BLOGGERS DRIVE: See HYPO T1 Group/Janet Naloff/Forrest, Jefferson City, March 4 plus source, about 2009, under the Group and/or date.

creative, colorful, and grows through self-guided movement and artful expression. Taproot Arts, Burlington, VT, offers \$20 fees for first timers. Only 343-8100.

Downloaded At: 11:53 11 September 2009

Hands on! The latest virtual reality goggles send you on a roller coaster as you fly over the Great Wall of China. Or you can take a virtual tour of the Great Wall of China. Or you can take a virtual tour of the Great Wall of China. Or you can take a virtual tour of the Great Wall of China.

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giving online and in stores. **Library Public Library**
searchbooks.com 800-444-4444

Table 2 (continued)

 **NORTH COUNTRY**
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TECH JAM

After Hours



FRIDAY, OCTOBER 21, 5-7 P.M.
CHAMPLAIN VALLEY EXPO NORTH
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techjamvt.com

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out-of-the-box thinking

Jam On It!
Party with tech titans,
industry pros and
newbie coders... IRL.

Grab a snack, throw back some
craft beers, try virtual reality gear,
demo video games and listen to
jams from DJ Disco Phantom.
Level up with some real XP!

PHOTO: JASON LARSEN/STREET PHOTOGRAPHY

[illegible]

SHORT HAIR, CHEROKEE FUR: See 750.25

INDEPENDENT COMMUNITY MEETING PLAC
 Shaded among trees in farming valley greets
 for healthiest walk in Spring Wood before and job
 week. *Peoria Music Store, South Washington*
 a.m. noon Free info 458-8008

1

member a decade of student-centered education (2013, 2016, 2018), 98-page, illustrated by educational psychologist Peter Gray, *Child Changeling* (University of Toronto, Ontario)

SINGLE ADULT VOLLEYBALL, MAJOR (FITA)
 Smallmouth bass, 10-12, 12-14, 14-16, 16-18, 18-20, 20-22, 22-24, 24-26, 26-28, 28-30, 30-32, 32-34, 34-36, 36-38, 38-40, 40-42, 42-44, 44-46, 46-48, 48-50, 50-52, 52-54, 54-56, 56-58, 58-60, 60-62, 62-64, 64-66, 66-68, 68-70, 70-72, 72-74, 74-76, 76-78, 78-80, 80-82, 82-84, 84-86, 86-88, 88-90, 90-92, 92-94, 94-96, 96-98, 98-100, 100-102, 102-104, 104-106, 106-108, 108-110, 110-112, 112-114, 114-116, 116-118, 118-120, 120-122, 122-124, 124-126, 126-128, 128-130, 130-132, 132-134, 134-136, 136-138, 138-140, 140-142, 142-144, 144-146, 146-148, 148-150, 150-152, 152-154, 154-156, 156-158, 158-160, 160-162, 162-164, 164-166, 166-168, 168-170, 170-172, 172-174, 174-176, 176-178, 178-180, 180-182, 182-184, 184-186, 186-188, 188-190, 190-192, 192-194, 194-196, 196-198, 198-200, 200-202, 202-204, 204-206, 206-208, 208-210, 210-212, 212-214, 214-216, 216-218, 218-220, 220-222, 222-224, 224-226, 226-228, 228-230, 230-232, 232-234, 234-236, 236-238, 238-240, 240-242, 242-244, 244-246, 246-248, 248-250, 250-252, 252-254, 254-256, 256-258, 258-260, 260-262, 262-264, 264-266, 266-268, 268-270, 270-272, 272-274, 274-276, 276-278, 278-280, 280-282, 282-284, 284-286, 286-288, 288-290, 290-292, 292-294, 294-296, 296-298, 298-300, 300-302, 302-304, 304-306, 306-308, 308-310, 310-312, 312-314, 314-316, 316-318, 318-320, 320-322, 322-324, 324-326, 326-328, 328-330, 330-332, 332-334, 334-336, 336-338, 338-340, 340-342, 342-344, 344-346, 346-348, 348-350, 350-352, 352-354, 354-356, 356-358, 358-360, 360-362, 362-364, 364-366, 366-368, 368-370, 370-372, 372-374, 374-376, 376-378, 378-380, 380-382, 382-384, 384-386, 386-388, 388-390, 390-392, 392-394, 394-396, 396-398, 398-400, 400-402, 402-404, 404-406, 406-408, 408-410, 410-412, 412-414, 414-416, 416-418, 418-420, 420-422, 422-424, 424-426, 426-428, 428-430, 430-432, 432-434, 434-436, 436-438, 438-440, 440-442, 442-444, 444-446, 446-448, 448-450, 450-452, 452-454, 454-456, 456-458, 458-460, 460-462, 462-464, 464-466, 466-468, 468-470, 470-472, 472-474, 474-476, 476-478, 478-480, 480-482, 482-484, 484-486, 486-488, 488-490, 490-492, 492-494, 494-496, 496-498, 498-500, 500-502, 502-504, 504-506, 506-508, 508-510, 510-512, 512-514, 514-516, 516-518, 518-520, 520-522, 522-524, 524-526, 526-528, 528-530, 530-532, 532-534, 534-536, 536-538, 538-540, 540-542, 542-544, 544-546, 546-548, 548-550, 550-552, 552-554, 554-556, 556-558, 558-560, 560-562, 562-564, 564-566, 566-568, 568-570, 570-572, 572-574, 574-576, 576-578, 578-580, 580-582, 582-584, 584-586, 586-588, 588-590, 590-592, 592-594, 594-596, 596-598, 598-600, 600-602, 602-604, 604-606, 606-608, 608-610, 610-612, 612-614, 614-616, 616-618, 618-620, 620-622, 622-624, 624-626, 626-628, 628-630, 630-632, 632-634, 634-636, 636-638, 638-640, 640-642, 642-644, 644-646, 646-648, 648-650, 650-652, 652-654, 654-656, 656-658, 658-660, 660-662, 662-664, 664-666, 666-668, 668-670, 670-672, 672-674, 674-676, 676-678, 678-680, 680-682, 682-684, 684-686, 686-688, 688-690, 690-692, 692-694, 694-696, 696-698, 698-700, 700-702, 702-704, 704-706, 706-708, 708-710, 710-712, 712-714, 714-716, 716-718, 718-720, 720-722, 722-724, 724-726, 726-728, 728-730, 730-732, 732-734, 734-736, 736-738, 738-740, 740-742, 742-744, 744-746, 746-748, 748-750, 750-752, 752-754, 754-756, 756-758, 758-760, 760-762, 762-764, 764-766, 766-768, 768-770, 770-772, 772-774, 774-776, 776-778, 778-780, 780-782, 782-784, 784-786, 786-788, 788-790, 790-792, 792-794, 794-796, 796-798, 798-800, 800-802, 802-804, 804-806, 806-808, 808-810, 810-812, 812-814, 814-816, 816-818, 818-820, 820-822, 822-824, 824-826, 826-828, 828-830, 830-832, 832-834, 834-836, 836-838, 838-840, 840-842, 842-844, 844-846, 846-848, 848-850, 850-852, 852-854, 854-856, 856-858, 858-860, 860-862, 862-864, 864-866, 866-868, 868-870, 870-872, 872-874, 874-876, 876-878, 878-880, 880-882, 882-884, 884-886, 886-888, 888-890, 890-892, 892-894, 894-896, 896-898, 898-900, 900-902, 902-904, 904-906, 906-908, 908-910, 910-912, 912-914, 914-916, 916-918, 918-920, 920-922, 922-924, 924-926, 926-928, 928-930, 930-932, 932-934,

References

VERMONT BOOK JAM (Sat-Fri 20: 10 a.m. - 3 p.m.)

any other

WOODFELL will be starting painting jobs in 1973, mainly designed with well-known artists.

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into his 2015 documentary about a Syrian refugee camp before weighing in during a panel discussion titled "Canadian Literature: Canadian Literature 7 part 1" on YouTube. <http://www.youtube.com/watch?v=88B-123P>

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smoke, alcohol, homemade pies, coffee and the First Baptist Church of Kordiganay 8-30 p.m. perogonies. Info: 894-6212

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ART

ART GALLERY See 74-75, 80

community

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Julian Ramsey DeFekere is the man behind Vermont's freshest electro-pop project, Orange Julius. He lives high in the Green Mountains, in Snows. From this lofty vantage, DeFekere says he feels a bit daunted by what he sees as a local scene with minimal room for the kind of sounds he makes.

"Vermont is a really hard place to do this kind of music," he says. "It's not the easiest to describe when you're trying to hook shows."

Perhaps this is because no qualifier aptly describes his particular taste. Orange Julius isn't exactly dance-pop, though certain cuts will surely inspire a booty shake or two. Nor is it straight-up synth-pop, disco or vocal house, styles that have made sweeping comebacks recently in the form of Tyla Yag, Midnight Magic and Disclosure, among others. With no subgenres or trends modifiers to cling to, Orange Julius is, in essence, simply pop. And that broad term makes claiming a niche nearly impossible.

The singer-bassist 30-year-old just dropped his first album as Orange Julius, a 10-track, hook-heavy manner called *Object*. The album-release party is Friday, October 21, in the Top Room at Switchback Brewing in Burlington.

In its current form, Orange Julius has existed for less than a year. For most of the 2000s, DeFekere released music as J. Ramsey, but recently he decided to don a new persona—a little reluctantly. "I often battle with myself about whether I should've changed it at all, because I actually started to build a little something [as J. Ramsey], but [since] my musical tastes have changed so much, can you really call it the same thing?" he ponders.

DeFekere made his initial recordings in his early teens. His first band, the Sparkling Love Brothers, was inspired by mainstream tunes of that era—think the Crystal Method and the Prodigy. He claims to be grateful that none of those recordings is still floating around.

His new work, *Object*, is a deeply personal album, mostly about loss. In 2015, DeFekere lost his father to liver cancer, a mere two weeks after the disease was diagnosed. Those who've been around Vermont a long time may remember Robert DeFekere's keyboard work with the Blues Brothers-inspired Union Street Band in the late 1970s—or as proprietor of DeFekere's Cafe in Northfield. The day after his father died, Julius DeFekere adorned his left arm with a memorial tattoo.

"It's a 'next' button," he says, pressing down on the tattoo as if to skip ahead to whatever the future will bring.

The album also reveals some of DeFekere's stress and fears regarding relationships. While he acknowledges the dystopian intricacies of modern dating, such as Tinder and consent apps, he considers himself a romantic at heart.

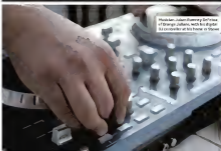
"A lot of this album was me thinking about my teen years, like when I was 19 and had no idea how relationships worked," says DeFekere. Nor does he claim to be an expert at age 30. "Our parents taught us the way that they were raised to believe in relationships. Now were they supposed to know that [relationships] would completely change?" he asks.



OBJECT PERMANENCE

Exploring the complexity and simplicity of Orange Julius

BY JORDAN ADAMS



Musician Julian Ramsey DeFekere of Orange Julius, with his digital DJ controller at his home in Snows.

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SPEAKING OF COMICS: check out the "Permittee Post" online. It's a new humor column on local news that hasn't happened yet.

music

Object Permanence

DeFolice has had a hard time sitting still since graduating Harwood Union High School at age 17. His wanderlust has taken him all around the country—a year in Brooklyn, a brief stint in Maine and nonconsecutive years in Montana. Yet he's always been drawn back by Vermont's cruel song.

"It's always been about where I can play music," DeFolice says. "You can certainly do it in Brooklyn, but you spend so much time working to stay [there] that your projects can really get sidetracked."

His father's passing was a key factor in DeFolice's most recent return home, as was his desire to help his mother with his two sisters, both of whom have special needs.

DeFolice uses an arsenal of electronic instruments for Orange Julius, including the Korg PaXx Pro keyboard, a Roland A8R, TB-3 drum machine and a Numark D4 controller for sampling during live performances. In his show, Orange Julius is a true one-man electronic band. DeFolice intends to keep it that way.

"If I'm the only one up there, I'm the best-looking guy onstage," he gapes. "I'm also the worst-looking guy."

Synthesizers and samples are the foundation for nearly all of DeFolice's work, and he creates most of the samples he uses in his live act. His "spate-equation" is deeply rooted in '80s pop, and he cites Brian Eno as his true north. DeFolice is adept at cobbling together straining samples of disparate origins. An earlier version of "Inside Joke," which was formerly available on SoundCloud, paired '90s all-guitar riffs with a Motown-esque sample, sprinkled with 16-bit Super Mario Bros. sounds.

However, the current version of "Inside Joke" has been chopped and screwed within an inch of its life. Many of Object's previously posted tracks disappeared before the album's actual release. DeFolice releases certain Kanye West-style approach in finishing his songs.

"I'd get committed to a release date, [and] I'd get dissatisfied with a song's mix, I feel like I have all the way up to that date to *Life of Pablo* that shit," says

DeFolice, referring to the near daily tweaks West made to his most recent album leading up to and even following its release.

In addition to being a songwriter and producer, DeFolice considers himself a DJ. Though 90 percent of what we hear from Orange Julius is original, vinyl samples are essential to the composition. However, by the time the songs are complete, the samples are hardly intact after the chop-and-stew process.

"The idea is to subtract as much as you can [from a sample], until you have something that's yours," DeFolice explains.

**THE IDEA IS TO
SUBTRACT AS MUCH
AS YOU CAN
(FROM A SAMPLE)
UNTIL YOU HAVE
SOMETHING THAT'S
YOURS.**

**JULIAN RUMNEY
DEFOLICE
AKA ORANGE JULIUS**

"Here We Are," the debut song on Object, contains the most audibly intact sample, a musical theme from *Torres*' "Never Had a Love Like This Before."

Throughout Object, DeFolice's vocalizations morph very drastically from track to track. He comes off as scrappy and desperate on "I Can't Breathe," but on "Together, Again" and "Here We Are," he's smooth and laid-back. DeFolice relates this to his educational background. He holds

a degree in acting and directing from Carolina University, where he once mounted an original rock opera. He finds that taking on the identity of various characters better informs his songwriting when he's struggling to articulate.

"You don't always agree with yourself. A different character might have a different outlook than you," DeFolice says.

His comedic tendencies and somewhat wistful, mountain-man lifestyle could help explain why he feels like an outlier in Vermont's music community. Or it could just be his own insecurities — though his growing confidence in person and onstage belies that. DeFolice's style may be underrepresented locally, but Orange Julius is likely to be well received by lovers of true pop. **D**

INFO

Object is available on iTunes. Orange Julius plays on Friday, October 25 at 8 p.m. in the Tap Room at Switchback Brewing in Burlington. Free A&A. switchbackvt.com

soundbites

CONTINUED FROM PAGE 33



DOWN SERVICE, six-piece **MR. DUNSTON** and pop-punk wunderlands **NECTAR'S**

I know I know. Especially given its rip for funk and jam, Nectar's seems an unlikely fit in the new home for local punk rock. And maybe that won't happen. But the club's programming is more eclectic than it sometimes gets credit for. And it's already had success in the heavy music scene with the long-running Metal Mandy series. True, "Punk Rock Tuesday" doesn't have quite the same alternative ring to it, but I could see it cranking on. Just spitballin' here.

In other news, the contemporary chamber music series **TURNmusic** returns this week with a pair of shows: Friday, October 24, at Artistic in Burlington and Sunday, October 25, at

the Green Mountain Club in Waterbury Center.

If you're unfamiliar, **TURNmusic** is a project helmed by local conductor **ANNE DEGEN**. The concerts feature small ensembles performing contemporary music not typically associated with chamber music. To wit, the upcoming performances are billed as "Music to inspire your Halloween" and include "Murder Belles" by the **NATIONAL'S** **ROYCE DESLATER**, a suite by **HANDY MONDY** called "Where the Wild Things Are" and **HEIDI MAZZOLA's** "A Door Into the Dark." The ensemble will also perform some new works by local composer and band leader **BRANDYBENT (SPINHOUSE, THE BANG GRASSA BRASS BAND)**.

Spooking up Halloween, our old friend **DAVE MARSHALL** is back in town this week

trouping as his delightful by spooky alter ego, **DOCTOR GAUF**. The New Hampshire-based songwriter will be at the Light Club Lumpy Shop in Burlington this Friday, October 25.

If you've never seen **Makeshift's** spectacular, I recommend it. It's a goofy throwback to the likes of **ROCKY HORROR** and "Monster Mash" and other old-time horror bios. **DOCTOR GAUF** and **THE GRAY** 2003 record, *Vampire Fish for Two*, is a regional Halloween classic featuring a mix of campy originals and cult favorites — the band's take on **MEANIE HURLEY's** "The Werenwolf" is especially well done.

Last but not least, I recently conducted an e-mail interview with the great **WAVE** **WINGMAN** ahead of his **Flynn Minotaur** show this Sunday, October 25. It's a big fix, so having the chance to pick the comedian's brain, even via e-mail, was a pleasure. But the really cool part was that I had the rare treat of including one of my oldest and dearest friends in the interview.

DAVE MARSHALL is a SkatThema ratter who has gone on to become a successful improv comedian with Second City in Chicago. Currently, he's a writer for Fox's **STANLEY'S** new **1030** show. More germane to this bit, he was also in **Burlington's** latest film, *Don't Think Twice*. So I asked Dave to whip up a few questions for *Burlapage*, which he happily did. I don't mind telling you, his questions were far more entertaining than mine. Look for that interview on our area blog, *Love Culture*, this Thursday, October 20. ☺



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Listening In

A great, smart way to enjoy all the best digital content with playlists on this week. Follow us on Spotify for weekly playlists with tunes by artists featured in this week's edition.

PERRY ALLEN, *Lullaby for Everything*
MARCO GALE, *Acoustic*
BOB SEAR, *Campanella*
DIANA RUTH MARSHALL, *Music for Death*
NICHOLE JONES, *Originals*

WED. 19
burrlington

ANTHONY TOUCHMANVILLE Who Are the Katerines? *Live* (two sets) 10 p.m. \$10/15

THE DAILY PLANET *Live* (two sets) 10 p.m. free

PAUL JAMES *Live* (two sets) 10 p.m. free

THE DAILY PLANET *Live* (two sets) 10 p.m. free

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Sibling Revelry

From the Bee Gees and the Carpenters to Post Malone and Justin Bieber, the family band is a long-held musical tradition. And the voices of **JOSEPH** — from American cello folk capital of Portland, Ore. — are keeping the dream alive. Released last August, their sophomore album, *I'm Alone, No You're Not*, continues and deepens the trio's emotional folk-pop country. Their intense harmonies blend in ways that are only possible from those who share the same DNA. Joseph headline a series of North American dates between now with honey twins Jesse and Michael Klenowski. Catch them on Saturday, October 22, at the High Ground Showcase Lounge in South Burlington, with support from **WILLOWHOLE**.



SAT. 12 @ JOSEPH (FOLK POP)

WINDMILL BAR Open Mic, 7 p.m. free

atmosphere *Live* (two sets) 10 p.m. free

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THU. 20
burrlington

ARTIST *Live* (two sets) 10 p.m. free

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AT THE OPEN BAR & WINDMILL *Live* (two sets) 10 p.m. free

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REVIEW *this*

Gang of Thieves, *Born to Be Loud*

(SELF-RELEASED, TO DIGITAL DOWNLOAD)

If you've seen your Vermont friends posting about "GoT" on social media in the past few weeks, there's a good chance they weren't talking about "Game of Thrones." Rather, they might have been raving about Burlington's hard-dunk soccer Gang of Thieves, who just dropped their fourth full-length album, *Born to Be Loud*. It's a return to form of sorts, when contrasted with their slightly less-in-your-face 2015 EP *Alphas*. The latter is by no means a detour, however. It's just more sublimated than the funk-and-roll bitch-slap that is the new record.

The band is well-known beyond the Queen City bubble. Massive touring schedules and short-outs-to-work



such as *Paste Magazine* — which named the band one of the top 10 Vermont bands in 2015 — have helped to generate mass exposure for the '90s-flavored party boys. GoT create thoroughly accessible and undeniably danceable music.

One thing the band has mastered is the interplay between instrumentation and vocals. Bass bline and horns bubble and pop at just the right times to

underscore mood melodies. This keeps the songs lively and fresh as they hurtle forward. Depending on how you hear music, it's a toss-up over which themes will get stuck in your head. Nearly every component is catchy as hell.

Just prior to the album's release came the a dammy daisy music video for GoT's soon-to-be single, "Work Together." The song's message of unity and tolerance comes to life in an epic anti-black-buster. In it, the band members cast themselves as C-list superheroes who overcome one-upmanship and ingighting to defeat evil and apathy. It's the perfect combination of silliness and timeliness, reminding us that self-righteousness is a waste of time. The video also suggests that the growing divide in American society could be mended if everyone just flushed their hatred down the crapper

Other standout cuts include the euphoric opener, "Slow to the Metal," which probes the interior by the (insert body part) as singer Michael Rait warns, "It's only a matter of time before the people rise." "Love Ya 'Til the Morning" is a cozy ode to one-night stands, perhaps the smoothest and grooviest cut — until its shuddering electric guitar solo takes over.

Born to Be Loud is the perfect introduction to GoT for new listeners and should ingratiate longtime fans as well. Every track is teeming with energetic vigor, and a neon-py atmosphere tempers the band's social messages. Play it loud.

Born to Be Loud by Gang of Thieves is available at gangofthievesbandcamp.com. Check out their album-release party on Friday, October 31, at Club Metronome in Burlington.

JORDAN ADAMS

Smithfield, *Boulevard, The Golden Years*

(SELF-RELEASED, TO DIGITAL DOWNLOAD)

Smithfield Boulevard over their name to a road in Pittsburgh, NY. Most of the band's members are former SUNY Potsdam music students. Leading the group in North Country native and recent Vermont transplant Andrew Peyer. SB began as a cover band, as so many young musicians do. But in August, they released a debut EP of original work, *The Golden Years*.

Smithfield Boulevard's piano-driven rock ballads and emotional-crises lyrics are reminiscent of early 2000s alt-rock outfits such as Something Corporate or the Starting Line. The EP's title nods at belated recognition of the best years. Accordingly, these four songs, penned by Peyer, touch on tried-and-true themes of burying the



past, dealing with love lost and trying to figure out the next step.

It's immediately clear from opening track "Dreaser" that Peyer and company are feeling a little judged by the world. "First these questions I will day / from the disappointed look in their eyes / 'cause I'm a man with a purpose / and I will prove I deserve this," Peyer sings. "The dying creeds of posters evoke feelings of

being overwhelmed and spending on credits.

"Fit the Mold" is a heartbreak-tagging little number about realizing your life plans don't mesh with your love life, choosing to stay your own course and not conform to your lover's wishes. Peyer's voice is at its best here as he coos lines such as, "You fill a void with every touch / I stay from promises / we expect too much." Simple, subdued piano and fluttering drums run underneath.

The upbeat, up-tempo-the-world message on "Hey, Kid" fills a little bit with this cringe-worthy rhyme: "But I'm gonna make you happy / and when your eyes are red and happy / well I'll be the one who's always here." Still, the playful sing-along is a nice breather.

"The class," "A Minor Reconciliation" is a brooding, six-minute speaker built on moose guitar. "I float above the skyline / no ground beneath any wings

/ put a man alone with his thoughts / who sweats the little things," sings Peyer. An extended electric guitar outro wraps up the song and the EP. Smithfield Boulevard's debut EP, *The Golden Years*, draws from emo-inflected roots of pure. Yet, it's not accurate to place them in the confessional lyric tradition. Their writing lacks the urgency and forthright intimacy of that genre. In the absence of specificity, references to drinking the pain away, feeling alone, losing love and chasing your dreams — while certainly relatable — come off as mid-life self-help. With a decent instrumental foundation in place, it would be gratifying to hear Smithfield Boulevard dig deeper into these emotions.

Smithfield Boulevard's debut EP, *The Golden Years*, is available at smithfieldblvd.bandcamp.com. The band plays on Saturday, October 31, at Radio Room in Burlington.

LIZ CASTRILL



GET YOUR MUSIC REVIEWED:

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music

CLUB DATES

MAINTENANCE: MAINTENANCE



SAT. 22 / NORTH POLE (PICK)

7:30-11:30 PM

EXPRESSO GUNNY Shake for Joke (open mic)
 8 p.m., free
LA PIERRE KID, Joe House (jazz)
 8:30 p.m., free
SWEET MELLISA Identity (rock/hippy/funk/rock)
 9 p.m., \$5
WINDYBIRD 8 p.m., \$5 (rock/funk/hippy/funk)

atlantic/montpelier

BRONX'S PROJECT (open mic)
 8 p.m., \$5
THE BROTHERS (open mic)
 8 p.m., \$5

middlebury area

31 MARK AT THE BRIDGE (open mic)
 8 p.m., \$5
407 LUMI'S (open mic)
 8 p.m., \$5
THE BROTHERS (open mic)
 8 p.m., \$5
THE BROTHERS (open mic)
 8 p.m., \$5

northeast kingdom

JANIS'S TALKING (open mic)
 8 p.m., \$5

outside vermont

WINDYBIRD (open mic)
 8 p.m., \$5
WINDYBIRD (open mic)
 8 p.m., \$5
THE BROTHERS (open mic)
 8 p.m., \$5

SAT. 22

barre/montpelier

BLISS (open mic)
 8 p.m., \$5
THE BROTHERS (open mic)
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JANIS'S TALKING (open mic)
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Scary Party

For a band that claims to draw influences from mainstream rock-and-roll legends such as Bruce Springsteen and Black Sabbath, New York City's **NOCTURNAL** make rock music that's anything but normal. From songs about doing unspeakable things with undead to music videos featuring human-pig hybrids and people vomiting to blood in daylight on city sidewalks, these guys aren't the least bit afraid to let their freak flag fly. That makes one wonder what unfathomable whiskey and booze they might have on store for Halloween, this is a band whose average day is known to include purple smudges, after all. If you dare, check out North Shore's Halloween Spectacular on Sunday, October 22, at the Monkey House in Winoski. Local **ONE BAND** opens.

NIGHTMARE: Josh Brooks, Alexander Branch (sings), 11 p.m., Free. J.C. Ballin & Sons (sings and) 12 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

chills and country
FRANKIE AND THE MONKEYS: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

barre and more
BARTLEY BAMEL AND BUNNIES CAFE: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

outside and more
OLIVE BRIDGES: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

MON. 24
barre and more
BARTLEY BAMEL AND BUNNIES CAFE: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

MON. 24
barre and more
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DEATHMARCH: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

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SUN. 23
barre and more
BARTLEY BAMEL AND BUNNIES CAFE: (sings and), 10 p.m., Free. **Old Country Band** with Andrew Sklar and Greg Bredal, 4 p.m., Free. **Deadlines**: Todd Evans (sings), 5 p.m., Free. **Parker & the Misadventures**: Kathleen Kahan, 10 p.m., Free. **Silverhead** (sings and), midnight, Free. **SARAB**: Andrew Brooks (sings), 4 p.m., Free. **Deadlines** (sings and), 10 p.m., Free. **THE DEATH PRINCE**: (sings and), 10 p.m., Free. **VERMONT COUNTRY CLUB**: (sings and), 10 p.m., Free.

SPRUCE PEAK PERFORMING ARTS CENTER



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Tuesday, November 22, 8 pm



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2016 Northwest Nightmares Film Festival
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**NORTHWEST
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FILM FESTIVAL**
Don't miss the 4th Annual Northwest Nightmares Film Festival premiere at the Windsor Theater in St. Albans on October 30th where local film submissions will be shown on the big screen.

www.nightmares.com
www.filmfestival.com

MONDAY 11/25

MAJOR BLISS The Chiselheads (acoustic covers) 7 p.m. live
Acoustic Salvage Acoustic Salvage (live) 7:30 p.m.
Live Ladies Sessions with DJ Mac (live) 8:30 p.m.

RED SHIRTS Headliners
 7 p.m. 8 p.m. live
SIDEWALK Justin LaPointe (solo)
 7 p.m. live DJ Ron Stappelo
 8 p.m. 9 p.m. live

THE SKINNY PANCAKE
 (BURLINGTON) Country &
 Crossover (live) 7 p.m. live
VERMONT COMEST CLUB
 Standup Open Show 7 p.m. live

childrens anatomy
BLACK PEARL Open Mic
 8:30 p.m. live
HONEYMOON Kelly Ryan
 country 8 p.m. live

barre/montpelier
CHARLIE & JIMMY (BURLINGTON)
 7:30 p.m. live

stone/sunniage
HOGGIE PLACE Seth Youmans
 indie acoustic 8:30 p.m. live

northstar kingdom
PAUL KATY Indie pop
 8 p.m. live

outside vermont
BLIND HOLLEY Karaoke with
 DJ-BRANDY 8 p.m. live

TUE. 25

bar/burlington
THE GYPSY Indie pop (solo)
 8 p.m. live

JPS/PS Open mic with 8 p.m.
 live
LEONARD & CAPTAIN
 7 p.m. 8 p.m. live
LIGHT LAMP LAMP Indie
 pop 8:30 p.m. live

MANHATTAN PIZZA & PUB Andy
 Brown (solo) 8 p.m. live

HEARTS Indie pop
 8 p.m. live
THE BIRD Indie pop
 8 p.m. live

ROCK HEART Indie pop
 8 p.m. live
THE BIRD Indie pop
 8 p.m. live

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Poindexter Power

Also: Trubek, the host of TV's "Jeopardy!" weekly returned to acoustic rappers such as MC CHLOE as "Guest" — albeit jokingly as part of his quipster repertory with contestants between rounds. Needless to say, a hip-hop subgenre that focuses on party delights such as instant fiction, video games and comic books. MC Chloé, who once voiced a giant spider named M.C. Pee Pants on Adult Swim's animated series comedy "Maga Teen Ranger Force," is regarded as "the king of nerd rap," but her subject matter trends secondary reliable to most hip-hop fare. MC Chloé made it up on Tuesday, October 25, at the Higher Ground Showroom in South Burlington, with support from MC LARS (aka) MEGA MAN.



RULIS / MC CHLOE (JOSH KAPLAN)

Rock Entertainment, 9 p.m. live

outside vermont
BLIND HOLLEY Karaoke with
 DJ-BRANDY 8 p.m. live

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Italian Style

"Rock Solid XVI: Giuliano Cecchinelli," Studio Place Arts

BY KEVIN J. KELLEY

Born in the tradition of Italian-immigrant stonecutters, Cecchinelli's art stretches back more than a century, and now it's nearing an end. "It's the last one," Studio Place Arts director Sue Highty says of Giuliano Cecchinelli, 73, whose artistry in granite and marble is being celebrated at the theme gallery. About 30 of his polished, religious and erotic sculptures make up the entirety of "Rock Solid XVI," the latest of SPA's annual exhibition of work made of stone from local quarries.

"The Italian stoneworkers used to gather on Sundays in front of White's drug store, which was right near where SPA is now," Cecchinelli recalled in a recent interview. "I was the youngest of them all. Everybody else is gone now."

Cecchinelli was born in Carrara, a town famous for the white marble that's been quarried there since the time of the Roman Empire. Several generations of his family earned their living by cutting and sculpting Carrara marble. A plaster bust that Cecchinelli made in 1969 of his grandfather, Francesco, intently lepped and wearing a hat, is included in the SPA show, along with a granite profile of his uncle, Andrea Sacchi, that Cecchinelli carved at age 9.

He was clearly well schooled at the Carrara arts institute that he attended for six years; classes ran eight hours a day from October to July. "You do that much, and you've got to learn something," Cecchinelli remarked with characteristic self-effacement.

He migrated to Vermont in 1950, two years after his father, Alberto, had been among a dozen Carrara craftsmen recruited to work on columns at the U.S. Capitol building. Cecchinelli initially settled in Proctor, home of a marble company that

employed his father and that operated from 1880 to 1993.

The SPA retrospective features the first work Cecchinelli created in the United States: "Three Phases of Life," a trio of braided plaster busts on a quartzite base. It's a skillfully executed piece by an 18-year-old, and a harbinger of the classically styled work Cecchinelli has been producing since 1965 at Arturo A. Ghersini Granite Artisans in Rome.

"I came equipped with all the crafts I needed," he said. "I had the same talents then that I do now."

Asked if he didn't improve with maturity and experience, Cecchinelli demurred. "No, I didn't improve over the years," he replied. "I've regressed. I've gone backward."

All evidence to the contrary, the sculptor insisted that he's "just a machine," he acknowledged, however. "What I've got is a gift." And, Cecchinelli added, "It shows something to know about granite. I know it."

In addition to the skills he transported to Vermont, Cecchinelli brought along hammers, chisels and long-sawed chisels from Italy. These are the only instruments he uses in carving granite blocks that other sculptors drill with pneumatic tools.

Most of his work stems from Renaissance antecedents such as Michelangelo, who also sculpted in marble from Carrara quarries. Cecchinelli agreed that he's part of that tradition but waved off the suggestion that he's been inspired by Michelangelo.

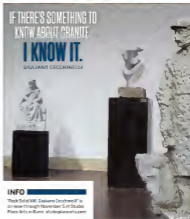
"Each individual develops his own style," he said. "Everybody who cuts stones does it their own way."

Cecchinelli's religiously themed work most directly channels Renaissance artists. His pieces at SPA include "Scourging of Christ," various New Testament scenes and a bust of Pope John XXIII. "I'm a Catholic," he noted.

Cecchinelli shared that faith with John F. Kennedy, the subject of four stone



Giuliano Cecchinelli



INFO

"Rock Solid XVI: Giuliano Cecchinelli" is on view through November 5 at Studio Place Arts in Rome. studioplacearts.com

Photo: Bruce Hill
by Giuliano Cecchinelli

CALL TO ARTISTS

CUNTSZINE#2 College Undergraduates Not Tolerating Sexism: submissions of feminist artwork and writings from community members of all genders. All forms welcome. Included: plays, drawings, comics, poems, photographs, installations and more. To submit, email cuntszine@uvm.edu or mail to: Cuntszine, November 16, Davis Center, University of Vermont, Burlington.

POAH PREMIERS Seeking local artists to showcase their work for two-month installation. To be considered, an artist must submit a statement and digital images of works to poahpremiere@uvm.edu. Deadline: October 24. Four venues: Burlington. Info: 960-2581.

ISLAND ARTS CALL TO ARTISTS Artists interested in an on-island exhibition at the gallery during 2011 are invited to send an artist statement, artwork or bio to [islandarts.org](mailto:artists@islandarts.org), and two brief, 100-word bios to info@islandarts.org. Submissions should be emailed to morgancaz@islandarts.org. Deadline: October 31. Island Arts, South Isle, Vt.

MEADOW ART SHOW Artist members are invited to submit up to two works for this annual exhibition starting December 2. Art artwork must have been completed within the last two years and be ready to hang. Text and graphics may not be submitted as single pieces. Deadline: November 11. Meadow Art Center, South Isle. Info: info@meadowartcenter.org.

WINTER MAGAZINE CALL TO ARTISTS Submit a submission-based art installation on the idea of celebration of self. Recent accomplishments, college poems, poetry graphics, design projects that express your own interests. Submit via info@wintermagazine.com. Johnson State College. Through October 31. Info: 960-7665.

STILL LIFE: THE ORDINARY HERE **EXHIBITION**: Seeking submissions of still life photographs for an exhibition to be held at the University of Vermont. An exhibition to be held at the University of Vermont. An exhibition to be held at the University of Vermont.

YOUTH CHARM: JUNGLE LINDO DESIGN CONTEST: The charm is a new bag to celebrate its first \$500 prize. The winning art, y'all receive \$250 and credit on contest program and publications. A full contest is held at a local art shop. Deadline: December 31. Vermont Charms Union. Contact: Info: 662-6400. vtdesign.com.

WINTER DANCE GALS: Seeking original choreography for dance event at Lost Nation Theater on February 3 and 4. Submissions should include a 100-word bio, contact information, two 11x14-inch description and one sample of piece: list of dances, and a link to past works. Also include a statement of willingness to have event advertised in *Slack*. Deadline: November 10. 6 p.m. Lost Nation Theater. Montpelier. Info: hannah@lnt.com.

ART SLACK: Harvested from Internet art by the community press. Through December 18. Info: 650-6411. Green Herby Agency in Montpelier.

NAKED GALLERY: "The Hungry Thing of Sex" photography exhibition on a variety of artistic mediums at the lobby of Lost Nation Theater. Open to all. Through December 18. Info: 650-6411. Montpelier. Info: 650-6411.

MICHAEL DILLI: "Playing" paintings of birds such as white-throated sparrows and bluebirds. Through November 1. Info: 475-3564. Mount Black Mt. Art Center. Info: 475-3564.

SHOOTING LINES IN THE FURNACE: An exhibition of paintings by visual artist Barbara Kalla. Solo gallery by Barbara Kalla. Through December 10. Info: 858-0348. Vermont Support Group. Info: 858-0348.

SHOW UP: An exhibition of recent works by the 35 artist members of the mountain gallery. Through November 20. Info: 252-0908. The Frost Art Center. Info: 252-0908.

THYRISSE LANDSCAPES: 46 paintings by Russian-born artist, based on nature scenes from England and Scotland. Through November 10. Info: 650-6411. Montpelier. Info: 650-6411.

WOMEN'S PROGRESS EXHIBITION: An exhibition of artwork by women artists. Through November 10. Info: 650-6411. Montpelier. Info: 650-6411.

YOUNG ARTISTS: An exhibition of artwork by young artists. Through November 10. Info: 650-6411. Montpelier. Info: 650-6411.

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movies

The Last Laugh ★★★★★

Director Feri Porfuma does something very clever in the opening of his latest documentary, a look at the ever-shifting line separating good taste from bad in comedy. The film deals overtly with the all-time taboo subject—the Holocaust. A one-scene of taking heads weighs in. Gifford Goodlad, Rob Rosen, David Silverman, and, of course, Mel Brooks. This, suddenly, we're in the kitchen of Auschwitz survivor Sereya Perelman, and the kills.

The 91-year-old recounts an occasion when prisoners received "chickadees" from Josef Mengele. When her turn came, Perelman knew she was told that should she survive, she should have her tongue removed. "I'm thinking, *Is he mean?*," *Tomorrow I might be scared about my teeth?* It was funny."

The scene really captures the theme of *The Last Laugh*, which will screen at the Westwood International Film Festival this week-end. The film deals with the Holocaust, yet it's not a horror, yet it's utterly beyond his own comprehension. All of the punchy, no-meritless again that a joke about a tragedy before he is really funny one. But who decides what's really funny? Brooks goes further discussing Benjamin Sachs' life in Auschwitz, calling it "the worst source ever made." Cut

to Abraham Foxman of the Anti-Defamation League declaring it "absolutely heinous."

Would have passed humor and the life-line would make such a great Hollywood couple? But Perelman (Shane East and West) examines the relationship from so many perspectives and with such perceptiveness that they prove fascinating content. The documentary reveals, for example, that concentration camp prisoners were permitted to put on rollers, and prisoners captured Nazi footage of sexual, initially, no harm, audiences contained entirely of inmates, but eventually 35 members began to attend. "All I can deduct," says survivor (and *Brooklyn Museum's* last survivor) Robert Clay, "is they had such a terrible life, being as and killing us, they wanted to be entertained, too?"

Brooks is the perfect choice to play one more grave here in the movie's first half, the comic icon crafts himself with pathos the envelope in 1975. *The Producers*, which is now the longest the National Museum, long-time for Berlin. Brooks' own doing provides an effective contrast to his comments on other comedians in the second half.

Both Jack Rivers and Jack Skellington came under scrutiny. Alluding to Brad Pitt on "Fashion Police" in 2004, Rivers joked, "The last time a German looked this



LAUGHING THAT HARD is a word from documentary filmmaker Feri Porfuma examines the ever-shifting line between good and bad taste in comedy.

hot was when they were putting Jews into the ovens." Brooks judges the remark "a terrible man." But when it comes to Jewish "What do Jews hate most about the Holocaust?" the rest? he claims, "Maybe the time has come for that joke!"

"We've probably heard the same 'Dagily plus time equals comedy' Perelman jokes it is fascinating effect. As actor Harry Shearer points out, "When *The Producers* was a movie, it was doing. If it had been long-time for Saddam Hussein when it appeared on Broadway (in 2004), it would've had the original kick." The same takes on deeper significance when the subject matter becomes current.

"New eleven — not funny," notes comic Judy Gold in the film. Yet 12 years after the attacks, Chris Rock made comedy out of the

tragedy. Hosting "Saturday Night Live" in 2004, he questioned the decision to build the Freedom Tower at the same spot where the original Towers stood. "They should change the name of the Freedom Tower," he quipped, "to the Newer Gump's There Tower. Does that building suck?"

Will more future comic do's list on BSOP? The movie doesn't explicitly raise the question, but its wide-ranging meditation on the meaning and function of humor will leave you with a deepened appreciation for comedy's power and prohibition. It's the best film study I've seen on the business of being funny. And that's no joke.

The Last Laugh will screen on Sunday, October 23, 6:30pm, at Main Street Landing Film House in Burlington, Vt. (village for info).

RIK RISONAK

The Accountant ★★

The plot of *The Accountant* is beyond contrived, yet it all boils down to a simple, mind-blowing formula. Author's accountant books no. The movie is wildly ambitious, profoundly chaotic, and pretty damn entertaining, when it doesn't just feel off-kilter to your imagination.

Directed by Gavin O'Connor (Cinderella) and scripted by Bill Doolittle (The Judge), *The Accountant* could be used as a manual close in how not to write a screenplay. It's painted as tight with exposition that, when a particular character tries to be exposed on his backstory, we can be sure that backstory will receive a dramatic reveal down the line.

The central accountant is Christian Wolff — played by Ben Affleck, who seems to equate autism with a lack of facial expression. Wolff operates a modest business out of a real-estate strip mall, and is far more homicide star — "smoothing the books" for the world's biggest criminal empire when — as an American in his backyard. Trained in martial arts, he spends his non-murder-cracking hours in making justice and saving people's lives at a store in his basement. He will maintain with David and sensory overload to keep the most obvious manifestations of his autism at bay.

There's potential here for a character study, even of Affleck's performance as for less compelling than Christian Bale's portrayal of a similar character in *The Big*



THE ACCOUNTANT Affleck plays an autistic accountant genius as a crime film requires considerable suspension of disbelief

Short. But then Doolittle takes on a classic procedural plotline that is reminiscent of those high-budget action-killer thrillers of the 1990s.

While Wolff takes a job tracking down a U.S. Treasury figure (J.C. Bonomo) and a young agent (Jennifer Jason Leavelle) in his hunt for the elusive accountant, rather than simply doing their jobs, these characters are moved and caught their deepest motivations, just to make sure we don't miss any themes. Then

there's the mysterious hit man (Jon Bernthal) who goes in to lecture his victims on the evils of upholding the profit motive of all costs.

The script keeps hammering at its own expense — barely in everything, explicit justice is necessary, necessarily with rules — even to a attempt to dole in with one after implausible twist, like the serial killer as those (Jeff) Clinton are procedural, Wolff is a living puzzle that everyone is trying desperately to decode. When the pie on full time place, however, the picture reveals not a pre-

vious psychopath but something equally odd (yet) as a twisted superhero.

That's right: *The Accountant* is a stylish superhero movie. While Wolff is a more one, he arguably has more special powers than Batman. If fewer gaudy. His backstory — is, barely needed to establish — makes leaving to return much more subtle violence as the only route to self-realization. And, by the end of the film, virtually everyone else on screen has accepted him as the hero that hands world deserves.

No surprise, then, if *The Accountant* will meaning perception about the human potential of people as the sudden apartment falls apart. But while most would expect to explore and embrace that potential, Wolff doesn't neither. He is perfectly believable ways. Instead, the film simply dumps every cliché of the thriller genre into the side with every cliché of the action genre.

The Accountant is prophetic and truly boring, but the filmmakers would have done well to take their caution less seriously. Use the Super movie more about a "real life superhero." *The Accountant* equates the non-reckless notion of purifying violence without really questioning it. I found myself wishing Hollywood could commit to empowerment of the underdog that doesn't break a cheapened and/or racist myth. Real accountant character was no hero, but he brought good hands to their knees without throwing a single punch.

MARGOT HARRISON

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Dakota

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Manic Moments
Dakota

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The Bad and the Beautiful
The Magnificent Seven
Manic Moments
Dakota

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Manic Moments
The Bad and the Beautiful
The Magnificent Seven
Manic Moments
Dakota

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Manic Moments
The Bad and the Beautiful
The Magnificent Seven
Manic Moments
Dakota



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The Bad and the Beautiful
The Magnificent Seven
Manic Moments
Dakota
The Magnificent Seven
Manic Moments
Dakota

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Panel 1: Duck 1: "I've been back after 1000 years!"

Panel 2: Duck 2: "You should be more CASUALTY on the water!"

Panel 3: Duck 1: "I've been back after 1000 years!"

Panel 4: Duck 2: "I've been back after 1000 years!"

Panel 5: Duck 1: "I've been back after 1000 years!"

Panel 6: Duck 2: "I've been back after 1000 years!"

—QUITE THE CONTRARY

HOT SWAP FOR A YEARLY RINCE
OLD LADY WITH ONE FOOT IN THE
GRAB (S.A. 1)

EASY HOW!
FROM YOUR STILL
WORKING FOR US

by TOM TOMORROW

YOU SHOULD HAVE
HEARD SOME WOMEN
CLAIM THAT I'D SAID
AND THAT CERTAIN PEOPLE
WILL HAVE EARTH AND
THEIR ANGELS!
BUT IT'S
AND MORE IMPORTANTLY
HAVE YOU SEEN THE
CAPTION AT THE BOTTOM?

THE SLIGHTEST WEIRD
WENT! (SING) (SING), AND
THE FBI WASTED A LOT
OF BE BUREAUCRATS...
BUT THE I CAN TELL
THEY ARE IT (SINGING)
AND PEOPLE'S MINDS!
IT'S (SING) (SING) (SING)
THE CHARGE! ONLY
OUTSIDE AND THEY GO
YOU THINK I SHOULD
EVERYWHERE!

WAS IF YOU SEE PAUL
FROM, I'D LIKE TO PASS
AWAY IN THE FACE LIKE
WE DO BATH IN THE
GOOD OLD DAYS
FACE FACE
AND YOU AGAIN YOU
CHANGED ME LIKE A
NEW HILL, I WOULD
CONSIDERED FROM
PEOPLE WHO KNOW
SOMEONE AND A GUY

WE HAVE A SPECIAL SHEET
THROUGH—REPUTABLE, BUS-
INESSMAN HAROLD ARNOLD
WILL BEING TO ADDRESS THE
THAT TRUMP WOULD WEIGH
NATURALLY HAROLD, PH
AGAINST ANYONE:

A cartoon illustration of Donald Trump and Barack Obama. Donald Trump is in the foreground, wearing a blue suit and a red tie, with his mouth open as if speaking. Barack Obama is behind him, also in a suit and tie, smiling. The background features a stylized American flag.

A cartoon illustration of Donald Trump and Joe Biden. Trump is on the right, wearing a blue suit and a red tie, with his characteristic blonde hair. Biden is on the left, wearing a dark suit and a red tie, with a balding head. They are both smiling slightly. The background is a stylized American flag.

AS FOR THE SP-GRABER "PUZZY" TAPE, IT WAS JUST LOCKED BEHIND PAUL—ABOUT CATS? I WAS THERE WITH THAT SLICKED CATS—AND I WAS GRABING THEM. THE OTHER TAPE WAS THE BEST CAT—AN SWAMP-WINNING CAT.

YOU KNOW WHO DIDN'T
RESPECT WHAT I SAID?
WILLARD WILKINS. HE
WENT AGAINST ELLINGTON
FOR POLIO. BUT TWO
I CAN TELL YOU WE'RE
GOING TO BUILD A GREAT
BIG BEAUTIFUL WALL!
AND THAT'S A WARNING
TO THE SECOND AMER-
ICAN! WE'RE ALWAYS
GONNA BE HERE TO

DO IN CLOSING, DO YOU
WANT TO WRITE FOR LONG-
TIME AND DO THESE SMALL
NEW-CLASS THINGS WITH
THE EMERGENCY—THE
CHALLENGE, WHEN NEVER
ENTERED (THANKS)—THE
TWO TOTALS WOULD BE
IF I HAD ACHIEVED MY
BRAINPOWER THAT I
O. JACOBSON



CONCLUSIONS

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100

MORE FUN! STRAIGHT DOPE (PG)
CROSSWORD (PG-6)
CALCIBO & SUDOKU (PG-7)

FRAN KRAUSE

DEEP DARK FEARS



WHEN I'M USING A PUBLIC BATHROOM,



SOMETIMES I WONDER IF I'M ALONE.



I WORRY IF I PEEK UNDER THE DIVIDER,



I'LL MAKE EYE CONTACT.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears@point.fm and you may see your nervous illustrated in this page.

RED MEAT

(shameless greed for the guest)

With Max Cannon and
Max Cannon



The final trip for this Fall is to catch Phish at Madison Square Garden in New York City on New Year's Eve!



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PHOTO: LARRY LEE

IN THE CITY

BLADES

DEAR

JEN SORESEN



HARRY BLISS



RACHEL LIVES HERE NOW





LIBRA

SEPT 23-OCT 22

In the course of her long career, Libran actress Helen Hayes won an Oscar, an Emmy, a Grammy, and a Tony. Years before all that glory passed down on her, she met playwright Charles MacArthur at a party in a posh Manhattan club. Hayes was sitting shyly in a dark corner. MacArthur gazed over to her and slipped a few stilled poems into her hand. "I wish they were poems," she told her. It was love at first sight. A few years after they got married, MacArthur bought Helen an emerald necklace. "I promise a metaphorically comparable event in your near future," Libra poems serving as a promise of events.

TAURUS (April 20-May 20) In the coming weeks, would you prefer that we refer to you as "Taurus" or "T"? Do you like the word "Taurus" better? I have a feeling, based on the astrological events, that you will be extra-permissive to someone send quantities of just about everything. Food information beauty, sensory stimulation, sensory pleasure and who knows what else. But please keep this in mind: Your hunger could be a torment or it could be a gift. Which way it goes may depend on your determination to actively enjoy what you devour. In other words, don't get so enthralled by the hypnotic power of your longing that you neglect to eat in the gemfines when your longing is satisfied.

GEMINI (May 21-June 21) When the word blows a 10 miles per hour, a windmill generates eight times more power than when the breeze is 5 miles per hour. Judging from the astrological omens, I suspect there will be a similar principle at work in your life during the coming weeks. A modest increase in effort and intensity may make a huge difference in the results you produce. Are you willing to push yourself a bit beyond your comfort level in order to harvest a wave of abundance?

CANCER (June 22-July 22) Get the feeling you're about to do a strategic retreat? A strategic retreat is a tactical withdrawal. It's not about the soldier under fire committed to numerous wartime victories. He was also a good-natured soldier whose men inspired him as generous and kind. Between battles, while enjoying his downtime, he looked across the English coast, trying to carry across, which he plotted them and there was the "long wall" never used. He came to build the fighting ships across which the country's safety depended. ("Dunkirk" in Life in Pictures May 14 Daily Post.) I suspect that we make from your role model for the coming weeks. Maybe someone inspire you to be both an effective warrior and a tender soul who takes practical actions to plan for the future.

LEO (July 23-Aug. 22) Right after midnight on certain Sagittarius Taurus has been called "the grandfather of modern rock playing." He was also an innovative composer who ques-

tioned in pigment and guitar vibrations. One of his most famous songs is the "Smile" in G Major, also known as the Devil's Tail. "Smile" said, was inspired by a dream in which he made a pact with the Devil to provide him with new material. The Infernal Dream period up a violin and played the emerging guitar that Taurus burst into when the world was here. Here's the lesson for you: He didn't actually sell his soul to the Devil. Simply enjoying it in this rebellion, Taurus set in the motion of letting had the alchemical effect of unleashing a flood of creative energy. Try it!

VIRGO (Aug. 23-Sept. 22) The planets have aligned in a curious pattern. I suspect it is meaning that you have more power than to engage in more self-oriented and self-seeking than usual. So it won't be false for you to unashamedly say "What exactly is it for me?" or "Prove your love, my dear" or "Remember someone what I want." If someone makes a big promise, you shouldn't be shy about saying, "Will you put that in writing?" If you get a sudden urge to visit the biggest place of the city that day.

SCORPIO (Oct. 23-Nov. 22) Welcome to the Pleasure Phase of your cycle. It's time to review your to-do's, resolve your troubles and switch your banners. You can't escape what the whole mess in the car head pump, of course. But I bet you can make it down to at least 33 percent. (More is quite possible.) To get started make the following declaration: It is time a day for the next three days: "I am grateful for all the lessons, revelations and wisdoms I receive that my path has taught me." Do each of the three days after that, after this truth in 10 times. "I have learned all I can from my pain and therefore no longer need its remedies. Goodbye, pain." On the three days after that, say these words, even if you can't bring yourself to mean them with complete sincerity: "I forgive everyone of everything."

SAGITTARIUS (Nov. 23-Dec. 22) For the foreseeable future, you possess the following powers: to make visible that which has been unrecognizable; to find amusement in situations that had been tedious; to create false meaning where before there had been sterile truth.

Congratulations, Sagittarius! You are a first class traveler! But don't let all I suggest, you will also have the ability to shield people from concerns that aren't important. To design any aspect that has been too useful to be over-least noticed. A school of the good questions that will render the bad questions irrelevant.

CAPRICORN (Dec. 23-Jan. 19) In the past 10 months, did you ever witness you saw a person? Have there been times when you "saw" him? Have you seen about looking cold and dead? Can you remember a few occasions when you could have been more generous or compassionate but chose not to be? If you answered "yes" to any of these questions, the next three weeks will be an excellent time to whom. You're in phase of your astrological cycle when you can reap maximum benefit from correcting stage mistakes. I suggest that you make the efforts to improve your most vulnerable impulses. Be a lover of beautiful power.

AQUARIUS (Jan. 20-Feb. 19) In 1415, a small English army defeated French forces at the Battle of Agincourt in northern France. Essential to England's victory were 7,000 longbowmen - archers who shot long arrows using bows that were six feet long. So quiet and skilled were these warriors, that they typically had three arrows flying through the air at any one time. That's the level of high-powered proficiency I recommend that you summon during your upcoming campaign. If you need more training to reach that level of effectiveness, get it immediately.

PISCES (Feb. 20-March 20) Let's imagine your life as a novel. The novel might appear that you'll soon be drawn to a novel, might be called "The Redemption of Lazarus" or "Dance of the Divine" or "The Holy Grail" or "The Sappho of Sander" or "The First to Secure the Beginning." Soon you will start a new chapter which has tentatively titled "Escape from Picasso" or perhaps "Subversion From Fake Concepts of Freedom" or "Where the Wild Things Are." And the expansive adventures of this next phase will have been made possible by the sweet-and-sour magic of the past few weeks.

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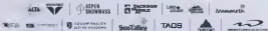
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